

SQUARE DANCING

DECEMBER, 1975

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**MERRY
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TO ALL
SQUARE DANCERS**

official magazine of The **Sns In Order** AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Just a brief note to let you know that C.R.O.W.D. is still on the job. Thanks to the excellent publicity you and other editors throughout the country have given us, we have answered over eight hundred requests this year through the end of July and there is no sign of any letup. Love every minute of it though and really feel we are making a contribution to our pastime.

Marv and Syl Leibowitz
Universal City, Texas

You folks are doing a great job and we hope that you know you are appreciated. Thanks for keeping in touch. —Editor

Dear Editor:

Being a serviceman and a square dance caller at the same time has its advantages. If you stay at it long enough you will have the

pleasure of meeting and calling for many wonderful square dancers around the world. Opportunity will present itself to observe club organizations and their relationship with the club caller. It is a sad day when a caller
(Please turn to page 48)



- 5 Hot Line—Late News
- 7 As I See It by Bob Osgood
- 9 The Traveling Caller—1976
- 11 History of the U.S.A. in Dance
- 14 New Dancers
- 16 How We Dance—The Swing
- 18 Square Dance Diary
- 19 The Dancers Walkthru
- 22 Take a Good Look—Checkmate
- 23 A Doctor's View
by Dr. Dennis Spackman
- 25 The Callers' Textbook
- 29 Ladies on the Square
- 30 Style Lab—Reverse Flutter Wheel
- 32 The National Square Dance Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 46 Caller of the Month: Andy Cisna
- 47 Paging the Round Dancers:
Chet and Barbara Smith
- 54 On the Record: Reviews
- 73 Square Dance Date Book
- 78 Fashion Feature



SQUARE DANCING

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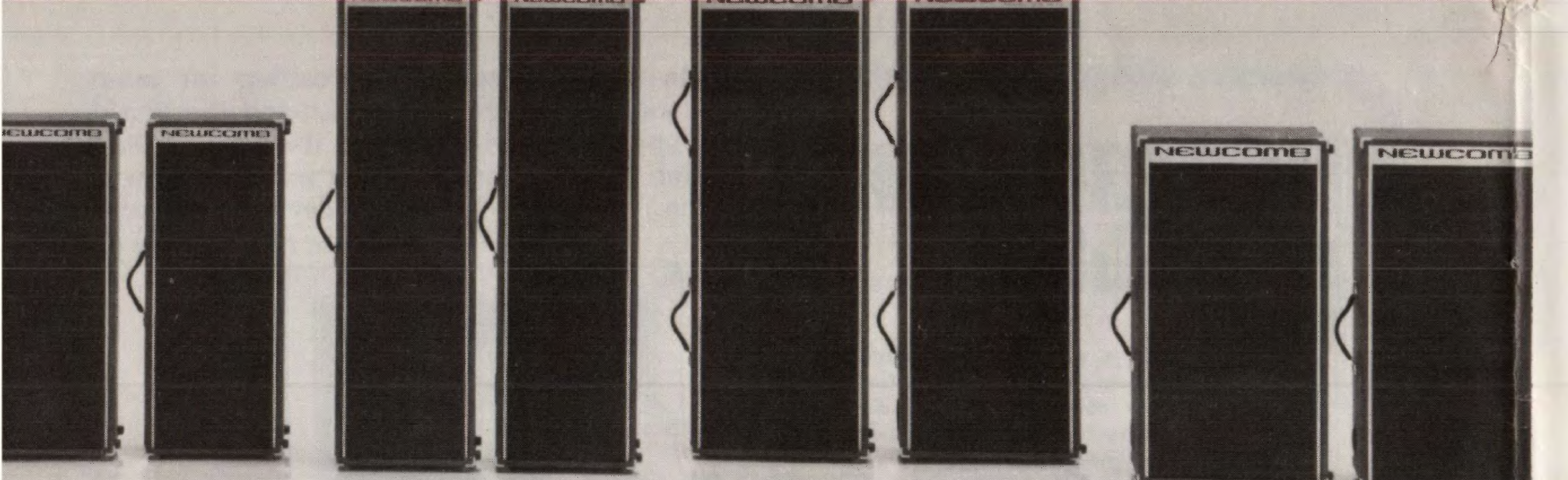
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RED HOT

Line

CONVENTION TALK: The top three National Convention attendance "winners" are Kansas City, 1975 (22,053); Louisville, 1970 (19,542); Detroit, 1961 (18,195). . . . Pre-registrations for the 25th Convention coming up in California next June have rounded the 11,000 mark. A record! Note the future Convention cities: '77 Atlantic City, '78 Oklahoma City, and '79 Milwaukee.

BUSINESS NOTE: If you have an SIOASDS credit voucher that expires this month, why not apply it as partial payment on your subscription renewal or on the purchase of square dance supplies?

THE BIG EXPOSURE: Depending on the support of square dancers around the world, a square dance float in the January 1st Tournament of Roses Parade can be a reality. Those interested in lending a "hand" should write to: Square Dance Float, Box 2, Altadena, Ca. 91001. The exposure to over a million viewers in the line of march plus untold millions of TV viewers around the world will, indeed, put square dancing in the "public eye."

MISCELLANY: A new series of 40 square dance calls on three LP albums have been produced for television advertising promotion. Caller is Lee Schmidt, produced by Merl Olds (Hi-Hat Records) and CBS. Saturation advertising is planned for the entire nation and should cause quite a bit of interest. . . . **SQUARE DANCE CENSUS:** The tallies are still coming in relative to the number of new dancers entering square dancing this Fall. There are still a great number of areas to be heard from. There is time if you haven't sent in the total registered for the new beginner's class in your area. . . . **CHRISTMAS RECORDS:** With an October 1st deadline for copy in this issue we were not able to include record reviews on these two Christmas specials: Christmas Times a Coming, SS 2371 and Christmas Medley, BO 1276.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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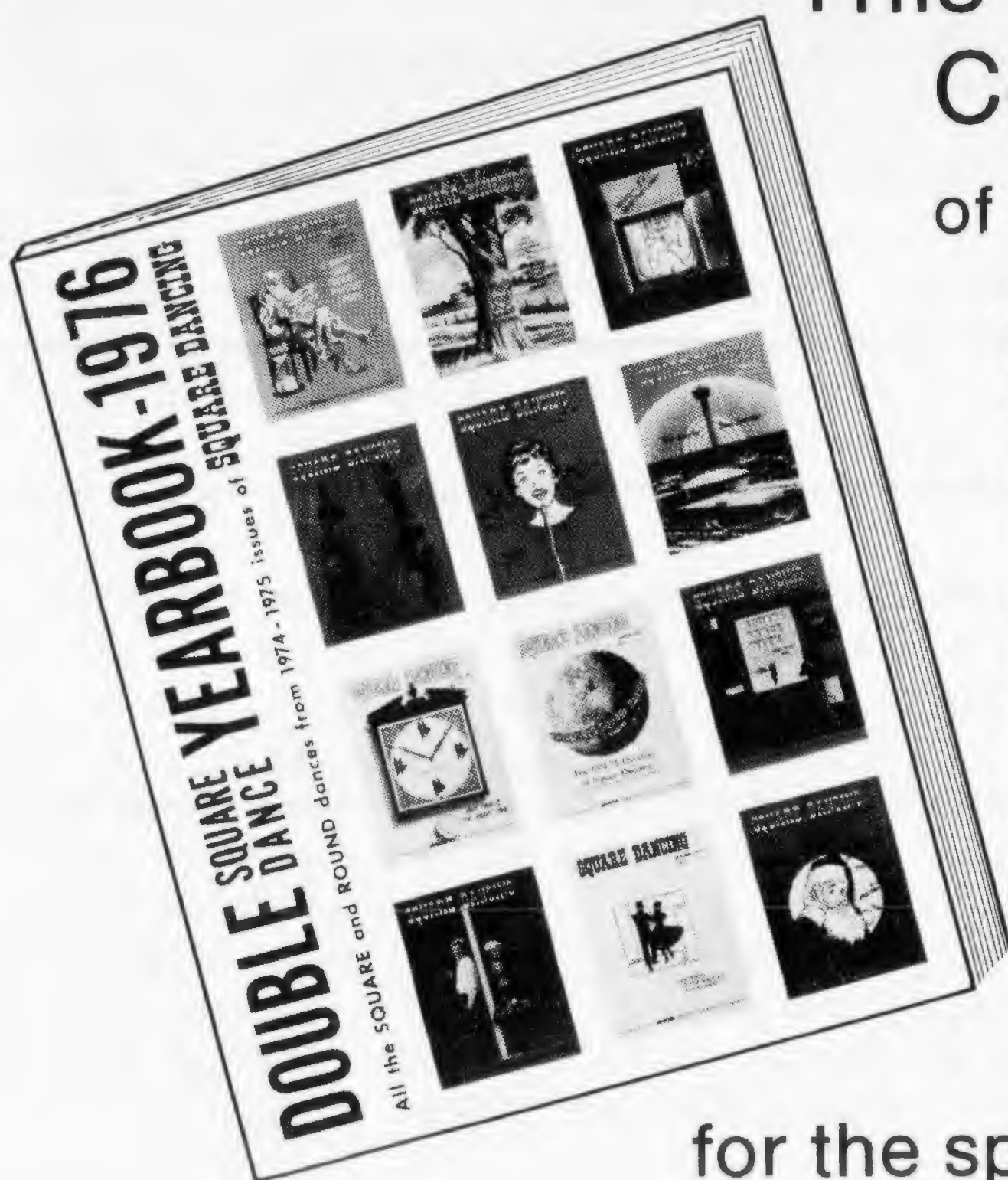
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For slightly more than you would pay for an evening of dancing you can take advantage of the pre-publication price and have a copy of the 1976 Yearbook sent to your home for only \$3.50. The regular price of \$5.00 for non-members goes into effect January 1st.



Ever since Sets in Order (SQUARE DANCING magazine) started the Workshop section back in the mid-1950s, these Yearbooks have kept pace with the changing times of this activity. Callers, teachers, and dancers alike have collected these volumes for a number of different reasons. For those actively calling, the Yearbook is an immediate reference to some of the best dance material ever written. For others, it's a "memory trip" of some of the "fun" times of recent years. Whatever your reason may be, don't miss this opportunity to get your copy.

The Sets in Order AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048



AS I SEE

the
by
P

bob osgood

December, 1975

WOULD YOU BELIEVE IT, the month of Christmas is here already and we haven't quite finished our summer thinking. As always, the members of the Sets in Order "family" join together to wish all of you a very warm and Merry Christmas. You will notice our personal season's greetings at the bottom of the pages in this issue. Along with those of our staff are greetings from the callers who appear on the new 1976 Premium L.P. albums plus those on our vacation institute staff and those leaders currently involved with us in some of next year's square dance tour programs. So, from our "home" to yours, a very Merry Christmas!

Presenting Square Dancing to the Public

SINCE RECENTLY writing about square dancing being presented on television and in the movies, we have received quite a number of comments and questions. It seems that not everyone is bothered with some of the so-called "cornball" presentations. One reader commented that, "This is the way it was," when he was a small boy.

Perhaps this is a good time to point out that not all productions call for *contemporary* square dancing. A T.V. show originating from Tennessee, for example, is quite likely to show clog dancing as today's (and yesterday's) square dance. And it *is*—in one sense. Nothing we do or say is going to change it.

Coming out early next year is a movie set in the dust bowl in the mid-1930s. The caller assigned the job as technical advisor was told, "Show square dancing like it *was*." Here was challenge. The caller was very aware of today's scene. The dancers, picked from the local clubs in the area, could keep up with the best of them doing the Transfer the Column and Spin Chain the Gears. But the script

called for the style of dancing of 40 years ago. It took research and planning and rehearsing to put it all together. What you'll see won't be today's brand of square dancing but there will be no need to write in and complain. The folks were aiming for a slice of yesterday—a taste of authentic Americana—and chances are that's what they got.

Actually we have been pretty fortunate with much of what appeared on the screen. A good many of the presentations have been good for square dancing. Let's just hope that in the future those best qualified to tell the square dance story will be brought in as technical advisors for the productions.

Information Reps Attention

IN RESPONSE to the recent (October) McCall's Magazine article on square dancing, a large number of people are writing in for "where to dance" information. We are referring them to the information reps listed in the 1975-76 SQUARE DANCING (August issue) Directory. Here is a good opportunity to put out the "welcome mat" and see to it that these people find a good square dance home.

The Ten PLUS List

LAST YEAR AT THIS TIME you may remember we ran a list of ten PLUS movements resulting from a poll taken of callers and dancers to determine the ten most popular movements not then on the 75 Basics list.

It was our original intent to do the same thing this year. In the meantime CALLER-LAB produced a list of basics it found to be especially predominant in today's mainstream dancing. This list is not a replacement for the Basic 50 and the Extended 75, but it does reflect the current movements in contemporary square dancing. Undoubtedly, this list will change a bit each year. It will also reflect

the Quarterly Movement program sponsored by CALLERLAB.

For that reason, this year we will skip the PLUS ten, take a good look at the mainstream figures and join with the others to see the direction this mainstream list will take in the coming months. In the meantime, the 75 Basics list remains as a "point of reference."

The Traveling Caller

IN RECENT YEARS the role of the traveling caller has been played up as a rather glamorous phase of square dance activity. This has not always been the case. Our recollections go back to the time when contemporary square dancing was new in most areas and where often as not someone would forget to come and open the hall for the visiting caller or, as on one occasion, the hall was already booked for a women's club meeting. We recall the time when a member came to open the hall and turn on the lights. Then he left with the cheerful words that only guests would be present. The members would be off somewhere attending another dance.

We remember, with mixed emotions, the time in Montana when all the electricity went out and the P.A. ran with auxiliary power and there were only flashlights to illuminate the hall. And there was the time in the Pacific Northwest when the lights dimmed and the record player slowed down every few minutes. The hall, we discovered, was located next to a sawmill and the power cut to just about zero each time a log went through the saw.



And there was the time in Western Nebraska when we had a great dance in a fine hall with a capacity crowd *and nobody reacted*. Everyone stayed all evening but no one clapped at the end of tip. No one yiped or yelled during a patter call and absolutely no one sang along during the singing calls. We were desperate, frustrated and chagrined. What *were* we doing wrong? Everyone seemed to be having a good time but no one came up to say howdy or ask the time of day. What on earth was the matter?

Finally the dance ended. Ah, at last someone was coming up on the stage to talk to us. It was the treasurer. "We're sorry no one had a good time," we managed to mumble, now entirely beaten and bowed. "What do you mean?" asked the money man. "Well, nobody clapped. Nobody yelled. Nobody came up to talk. Why even at intermissions the folks talked in whispers." "Shucks," said the treasurer as we signed the receipt, "You shouldn't worry about that. You're the first guest caller we've ever had out here and our caller made a point of telling us *not* to clap or make noise—that it would be discourteous to a *big town* caller. We just hope you were impressed!" . . . We were!

Every traveling caller is loaded with stories of experiences while on the road. His job is not necessarily an easy or predictable one.

The person who travels from one city to the next calling his 2 1/2 to 3 hour program and then moving on to the next city is often touted as a "star" in the giant theater of square dancing. And there is good reason for this. Those sponsoring the visitor are faced with heavy expenses, costs of the hall, printing of tickets, etc. and only by an intentional effort to attract the dancing public will the expenses be met.

The local caller calling for the same home clubs week after week has an equally challenging job, but, because he is established in the community he seldom gets the "star" treatment. Let him get out on the road, however, and call for clubs five or six hundred miles from home and overnight he too becomes a "star."

Travel calling is not an easy life and while it has its glamorous aspects, it is also a case of living out of a suitcase, of driving sometimes 8, 10 or 12 hours in order to make the next engagement.

And so, as we do each December, we salute the traveling callers and starting on the next page, present a partial roster of these vagabonds.



The Traveling Caller—1976

THIS MONTH WE SALUTE the traveling callers and the part they play in this activity. We list some of them here, along with their addresses, in the event you may want to contact any of them for an upcoming engagement. SQUARE DANCING Magazine and SIOASDS endorse no callers and take no responsibility relative to their programs. We do this merely as an unpaid service.

Anderson, Ken RD 3, Honesdale, Pa. 18431

Bates, Red 222 Glendale Road, Hampden, Mass. 01036

Bausch, Harold 2120 Jaynes St., Fremont, Nebr. 68025. Full time caller, always on the go.

Brownlee, "Tex" Al Fontana Village Resort, Fontana, N.C. 28733

Brundage, Al 83 Michael Rd., Stamford, Ct. 06903

Brundage, Bob 34 Franklin St., Ext., Danbury, Ct. 06810

Burdick, Stan P.O. Box 788, Sandusky, Ohio 44870 Available for calling anywhere.

Cavanagh, Tommy 17 Wrexham Road, Harold Hill, Romford, Essex, England June 10th thru July 1st touring East to west in Canada, down the west coast of U.S.A., then back to the east coast.

Christopher, Fred 3120 Yale St. No., St. Petersburg, Fla. 33713. Apr., South, East and Mid-Western: Sept., South, East, New England.

Copeland, Jim 1548 Paullus, Memphis, Tenn. 38127

Custer, Curley 37 Redwood Dr., Hagerstown, Md. 21740

Fisk, Bob 12152 Tokadota Ave., Chino, Ca. 91710

Flippo, Marshall 1918 Marshall, Abilene, Tx. 79605

Foote, Ed R.D. 3, McCandless Dr., Wexford, Pa. 15090 Jan., Mich., Fla., N.Y.; Feb., Canada & East Coast; Mar., Ill., N.Y., Canada, Mich.; Apr., N.Y., Ia., Ill. Mo.; May, Ill., Mass.; June, Wis., Tenn.; Aug., Ind., N.C., S.C.; Sept., Ark., Tx., Ct., N.Y.; Oct., Ind., Vt.; Nov., Canada.

Fraidenburg, Ed 1916 Poseyville Rd., Midland, Mich. 48640

Franklin, Don P.O. Box 364, Arvada, Colo. 80002

Golden, Cal P.O. Box 2280, Hot Springs, Ark. 71901

Haag, Jerry Sept. thru Apr. P.O. Box 1668, Mission, Tx. 78572; May thru Aug. 920 Pike St., Cheyenne, Wyo. 82001

Helsel, Lee 925 Vanderbilt Way, Sacramento, Ca. 95825

Helt, Jerry 510 Stanley Ave., Cincinnati, Ohio 45226

Hendrickson, Chip 26 Rock Ridge Rd., Newtown, Ct. 06470

Hendron, John 33 Fox Hill Rd., Framingham Centre, Mass. 01701

Houlton, Dick 1201 West Park St., Stockton, Ca. 95203

Horn, Al Cedarhill Farm, Penrose, Colo. 81240 Mar., Ks., Okla., Tx., N.M.; Apr., Nebr., N.M.; Aug., Ks., Nebr.; Sept., Nat'l tour Northwest & return; Oct., Chicago & return.

Johnson, Bruce P.O. Box 418, Santa Barbara, Ca. 93104 Cross country tour Apr. & May.

Johnston, Earl P.O. Box 2223, Vernon, Ct. 06066

Jones, Dick R.D. 2, Box 266. Califon, N.J. 07830

Jones, Jon 1523 Bluebonnet, Arlington, Tx. 76013

Kinney, Ernie P.O. Box 177 Cantua Creek, Ca. 93608

Lane, Frank P.O. Box 1382, Estes Park, Colo. 80517 Jan., Southern states & Midwest; Feb., West Coast; Mar. & Apr. Midwest; May Northeast & Midwest; June thru Sept., Midwest & Mountain states; Oct. thru Dec. Midwest, Northeast, Canada.

Lasry, Jack 19010 N.W. 11th Ave., Miami, Fla. 33139

LeClair, Johnny Apr. thru Oct. P.O. Box 351, Riverton, Wyo. 82501; Oct. thru Mid-Apr. 303 N. Lindsay Rd., R 38, Mesa, Ariz. 85203; May Tour Northeastern states.

Livingston, Jack Apr. & May Central & Eastern states; Sept. & Oct. East Central states.

Luttrell, Melton 8512 La Jolla Ct., Ft. Worth, Tx. 76116

Main, Beryl 12933 E. Alaska Ave., Aurora, Colo. 80010

Mayo, Jim 144 A Hesperus Ave., Magnolia, Mass. 01930

Medford, Barry 37957 Fremont Blvd., Fremont, Ca. 94536

Mitchell "Singing" Sam 219 E. Society Dr., Holiday, Fla. 33589 Available for traveling dates July, Aug., & Sept.

Noland, Phil 701 Phillips Ave., Phillips, Tx. 79071

Page, Bob 39256 Paseo Padre Parkway, Fremont, Ca. 94538

Parrish, Vaughn 825 Cherryvale Rd., Boulder, Colo. 80303

Peters, Bill 5046 Amondo Dr., San Jose, Ca. 95129 Feb. Utah, Colo.; May & July, Oreg. Wash.; Aug. Ark., Nebr., Ks., Tx.; Sept., Okla.; Oct., Oreg. & Wash.

Roth, Gloria Rios House of Roth, RR #2, Annapolis Royal, N.S., Canada On tour Jan., Mar., Apr. & Sept.

Roth, John House of Roth, RR #2, Annapolis Royal, N.S., Canada Jan., Ohio, N.Y. & Northeast states; Feb., Fla. & East; May, N.Y., Ohio & Ontario.

Ruff, Bob 8459 Edmaru Ave., Whittier, Ca. 90605

Schneider, Ron 55 Barrett Rd., Apt. 140, Berea, Ohio 44017

Shepherd, Art P.O. Box 15045, Aranui, Christchurch 6, New Zealand

Smith, Manning 2011 So. College Ave., Bryan, Tx. 77801

Smith, Ray AC 214 Star Harbor, Rt 1, Malakoff, Tx. 75148

Taylor, Dave 1112 Royal St. George, Naperville, Ill. 60540

Tipton, Allen 5415 Lynndell Rd., Knoxville, Tenn. 37918

Tucciarone, Harry 57 Gisella Rd., Trumbull, Ct. 06611

Van Antwerp, Bob 6741 W. Lincoln, Sp. 171, Buena Villa Mobile Home Estates, Buena Park, Ca. 90620

Williams, Deuce 3452 Iroquois Ave., Detroit, Mich. 48214

Williamson, Don Rt 8, College Hills, Greeneville, Tenn. 37743

Wright, Bob 15320-35th Ave., West, Alderwood Manor, Wash. 98036

Yerington, Bob 515 E. 9th St., Muscatine, Ia. 52761



History of the U.S.A.

The Couple Dances Add Flavor and Variety to Your Bicentennial Pageant Program

in Dance

IMAGINE, IF YOU CAN, the impact felt by an audience which has just watched a stage or floor filled with exuberant dancers, reacting to exciting calling and hoedown music when suddenly the dancers exit, the light fades and a spotlight picks up a single couple dressed in Colonial costume, dancing a Minuet to the accompaniment of a pianoforte. For slightly more than a minute the two move effortlessly in what could well be a vignette plucked from some Early American ballroom at the time of this nation's birth.

Variety and contrast is a successful formula for any musical performance. In checking with the suggested script for a Bicentennial pageant which appeared in last month's issue of *SQUARE DANCING*, it's easy to see that stages filled with exuberant dancing set to brilliant toe-tapping music, will make up a large part of the show. Much of the variety will come with the couple dances.

Staging the rounds will be important. In many of your early segments when the Varsoviana, Schottische, Waltz and Polka are featured, try to avoid the stereotyped large circle arrangement and let the dancers move freely across the floor. Perhaps toward the end of your performance, as you show the more contemporary rounds, let the floor be filled rather than simply suggesting the rim of a wheel.

Music to Accompany the Rounds

Good music has been recorded for couple dances in recent years. Tunes for some of the earlier rounds may be a little more difficult to find and you may even want to use live musicians as a part of your show if they can be located. Your commentary for the Round Dance sequences can become extremely interesting. The narrator can make a big point of

informing the audience that certain dance trends were influenced by the costumes the people wore. (Or, was it the other way around?)

And, speaking of costumes, if you're really looking for variety avoid too much uniformity. With a little research you will discover many patterns that fit almost any era your dance show will be depicting. If you're striving for natural variety why not include couple dancers of many ages, shapes and sizes?

Last month we named a few couple dances that you might include. This month we're going to suggest a few more. And, along with the suggestions, we'll pass along information about records and reference material that can be used.

Before tackling this segment of the program, we suggest that you check the couple dance sections of whatever books you may have access to. Your local library is a good place to start and round dance teachers as well as round dance enthusiasts quite frequently have research libraries of their own.

One of the excellent sources of material and research is *The Round Dance Book* by Lloyd Shaw (Caxton Press, Ltd., Caldwell, Idaho). Not only will you find descriptions for many of the older dances that will fit well into your Bicentennial program, but the book includes history and background information that goes along with the dances. There is also a variety of illustrations to help you with your costume planning.

In planning what couple dances to include in your Bicentennial program start back to the time of the Revolutionary War and make an outline of the potentials. We'll do some of it with you now.

What were the couple dances prior to the

1800s and the introduction of the waltz? They were courtly processional and elaborate pattern dances. But the greatest difference lies in the fact that the couples did not dance in each other's arms. They were well separated, turning about each other with deep bows and curtsies and promenading with highly stylized steps. Probably the Minuet is most typical of all that the waltz would eventually replace.

When we consider the clothing in vogue at the time our country was born it is understandable that the couple dances were rather slow and stately. The colonial gentleman in heavy, full-tailed coat and knee breeches, white stockings and buckled shoes, topped off his outfit with a powdered wig and lace cuffs that hung down over his hands. The colonial dame would have been hard pressed to engage in any very sprightly dance, weighed down as she must have been with dresses that were looped and flounced in mountains of heavy fabric. She wore a powdered coiffure that sometimes reached a foot in height and had woven into it gauze, muslin and foundation fabrics to insure its stability. Perhaps to compensate a bit for these elaborate hair arrangements, it was the custom to leave the shoulders quite bare. What a problem of balance these ladies must have had to master!

The Minuet consists of bending steps followed by straight steps, with the toe extended and much stately posturing. The lady is led with the hand held high and the partners advance and retreat, turning and slowly gliding past each other. Since the record for "Waltz Minuet" on the Lloyd Shaw label is readily available, we've chosen to present the description and cues for those who are planning to include a Minuet in their performance.

WALTZ MINUET — Lloyd Shaw 4567/4568

Choreographer: Dena M. Fresh

Open Position, both facing LOD, lady's hand, palm down, rests on the man's hand which is also palm down, arms are extended and heads held high. Footwork opposite. There are four measures of musical introduction. You may bow slightly to your partner on the third measure if you wish.

1-4 **Step, Point, —; Step, Point, —; Turn Away, 2, 3; Dip, 2, 3;**

With the dignity and light carriage of the Minuet, step fwd LOD on L, point R fwd, hold; Step fwd R, point L fwd, hold; Turn away from partner with 3 steps making a 3/4 turn until facing partner again; Step back away from partner with a slight dip, continue turn L, R to end facing LOD with inside hands joined;

5-8 Repeat action of meas 1-4:

9-12 **Pivot, Side, Back; Pivot, Side, Back; Turn, 2, 3; Step, Touch, —;**

Step fwd LOD on L (backs of M's free hands on hip pockets) and at the same time pivot back to back, step side R, side L behind R with slight dip; Step R to side pivoting RF (W LF) to face partner, step side L, step R behind L with slight dip; M steps behind on L, side on R, close L to R as W does a complete LF solo turn starting on R; Step to side facing LOD R, touch L, hold;

13-16 Repeat action of meas 9-12 end facing partner:

17-20 **Balance Away, —, —; Balance Together, —, —; Star Around 2, 3; 4, 5, 6;**

Joining R hands balance away from partner (M to COH); Balance together; Star around each other in six steps with R hands held high and elbows touching;

21-24 **Balance Away, —, —; Balance Together, —, —; Pas de Basque; Pas de Basque;**

Keeping R hands joined balance away; Balance together; Step L, cross RIF touching toe to floor, step L; Repeat starting R foot still facing partner;

25-28 **Side, Back, Side; Front, Side, Back; Away, 2, Dip; Fwd, Pivot, Step;**

With R hands still joined vine in LOD six



AN INVALUABLE REFERENCE SOURCE

A "must" when planning your round dance segments for a Bicentennial pageant is Lloyd Shaw's Round Dance Book. Written in the late 1940s, the book reflects a history of American round dancing with all the traditional form, color, and variations. It is loaded with pictures that help to make some of the dance descriptions simple to follow. For information contact: Lloyd Shaw Mailings Div., 1890 Darlee Ct., Lakewood, Colo. 80215 or ask your local dealer.

steps; Away (twd COH) L, R, dip slightly on L leaving R foot in front; Step twd partner on R, turn L in front of W facing RLOD, step R (W does counterpart);

29-32 **Waltz; Waltz; Waltz; Open Out, 2, 3;**

In Closed position 3 RF turning waltzes and on the 4th meas open out making a slight bow to partner on first step and take 2 small steps in place:

The dance goes through three times ending with a deep bow. You may wish to cut it to one or two times through. Keep your waltzing simple with no twirls or modern flourishes. Or, if you wish to avoid the waltz which came later—just edit the sequence and improvise.

In the early 1800s the waltz came into favor and couples were clasped in each other's arms as they whirled around the dance floor. This period marked the beginning of greater freedom and, as a result, the costumes became simple frocks, slender, high-waisted and with light puff sleeves. Milady's feet, clad in light slippers, twinkled under the slightly shortened skirt.

The men, too, rebelled against the heavy costume and donned a slender-tailed coat much like a formal tail coat. The square-toed shoe gave way to a lighter slipper and the knee breeches and stockings became as slender as a pair of tights. The only decoration was at the throat, with a high collar and puffing lace cravat.

Closely following the waltz came the Galop and the Polka, that bubbling dance said to have been invented by a peasant girl. Once this period was underway, many more dances were introduced, among them the Mazurka and the Redowa. Historians tell us that the waltz is a subdued version of the Redowa.

Thus round dancing flourished and increased in popularity.

For this section there are a number of possible dance choices. The decision would depend, to a large extent, on the music available. For instance, a little bit of the old Rye Waltz which combines both 2/4 and 3/4 time might be considered. At one time the music for this dance was available on Henry Ford Record 107 B and Album A-206; Decca 25058 A and Album A-525; and on Imperial 1044 B and Album F.D. 9.

Here are the instructions for the old Rye Waltz.

In Closed dance position, extend the L foot to the side (W's R) touching the floor with the toe and return L foot to place. Repeat the same action. Do three shashays or slides to the left stepping L, close, L, close, L and pause. The entire action is repeated starting with the M's right foot. Do 12 measures of waltzes and on the last two measures (music changes back to 2/4 time) repeat the step, close, step, close, step, pause as before.

A little of this would be fun to do and fun for the spectators to watch, but it would soon become monotonous if allowed to go on for a very long period.

Another suggestion would be the inclusion of a very short segment of the Viennese turning waltz done free and with couples filling and whirling all over the floor.

In the Roundancer Module of the March and April, 1975 issues of SQUARE DANCING magazine, you'll find descriptions for Blackhawk Waltz, Laces and Graces, and Glowworm Gavotte. Any of these could be incorporated into a Bicentennial pageant.

The state of Texas cannot be overlooked when it comes to traditional couple dancing. For one of the unforgettable dances, try the version of Cotton Eyed Joe our lively couple is doing here. Look around your own area and you will discover many unique dance variations.



Dear New Dancers:

In square dancing quite often it is the little things that make the big difference. A thoughtful square dancer is always greatly appreciated.

EVERY SQUARE DANCER recognizes the fact that at some point in his learning experience that it is the *little things* that count in square dancing. Saying, "thank you" to the caller at the end of the evening, to the dancers in your square at the end of a tip, to the helpers who spend the evening helping out, all these people appreciate being appreciated.

There are other little things that are important. Perhaps the Frank Grundeen mini-posters on these pages will explain themselves. They all fit into the realm of being a thoughtful dancer. Sometimes callers don't enjoy harping on these things but we feel that each picture is worth a thousand words, so look them over.

In the event that you are wondering about the clothes square dancers wear, keep in mind that while we don't have a *uniform*, square dancing is best enjoyed when the ladies wear full skirted dresses and low heeled shoes and when the men observe the long-sleeved shirt rule. From these simplest of requirements you will find that you can get as elaborate as you wish.



No matter how warm the weather may be, you'll feel a lot more comfortable, and so will your friends, if the men wear long sleeved shirts. To help things even further, most men will prefer to wear an undershirt. It's just part of being a considerate square dancer.

With today's acrylics, the job of ironing is not the big factor it once was. The costume goes with the dance and it is part of the atmosphere, part of the true color and fun of the activity. One thing you will discover as you begin to dance more and visit other groups and attend some of the big festivals and conventions, your costume identifies you as being a square dancer. It is more like a badge than merely being wearing apparel.



Seldom in the many activities we enjoy today, do we come in closer contact with other people than we do in square dancing. It's important that we are considerate and, as one of our square dance friends said, "we just watch our menus the nights we go square dancing and leave the garlic bread and other foods we enjoy of this nature alone."

Perhaps by now many of these things are fitting into place. Calls are becoming more understandable and you are learning to move with the music. Perhaps too, you have made mental notes of these points.

- The responsibility of being friendly rests on the shoulders of each one of us in square dancing. If a guest couple visits the class, make them feel at home. Invite them to join the square with you. Don't wait for a formal introduction. Don't wait for them to make the first move. Just go right up to them and be friendly.

- Square dancing is one of those rare activ-

GOOD S/D MANNERS

by FRANK GRUNDEEN



Listening — while instruction is going on is courteous not only to the caller-teacher, but to all of the dancers as well.

ities where, when a dancer has completed a movement successfully, he applauds himself. Clapping at the end of a square dance says, "Thank you," to the caller, "Thank you," to the others in the square and also expresses an inward feeling of satisfaction.

- Get into squares quickly. Recess time, the time between squares, is an important part of the square dance evening. However, once the free time is over and the caller calls, "Sets in order," you'll know it's time to find your place in a square and be in readiness for the next series of calls or instructions. Getting

"You just cannot mix square dancing and alcohol." This thoughtful admonition is one of the first commandments passed along to new dancers. As enthusiasts discover for themselves, you just don't need artificial stimulation when you are having fun square dancing.



your squares formed quickly is important to the enjoyment of the greatest number of your group. If you're lacking a couple or two to make a complete square, be sure and raise your hands. If you are still finishing that cup of coffee or sandwich, you might think seriously about putting the food aside for a while, taking your partner and finding your way into one of the incomplete squares. A square dance evening goes so fast you won't want to waste a minute of it.

- Have you noticed in recent weeks how your friends have asked you about your new hobby? Now is a great time to start compiling a list of "potentials" for the next series of lessons your caller will be teaching. There is no better way to enlist more recruits into the activity than through enthusiastic dancers who have already discovered the fun. Perhaps you will want to give the names to your caller as you collect them or perhaps the whole class will want to make a present to your caller of enough to start a new class once this series of lessons is completed.

Better to be safe than offend. Dancing in close quarters, sometimes in a rather warm hall, makes it especially important for dancers to be thoughtful of others. Don't take a chance on offending anyone.



- Because it is the little things that count in square dancing, some of the figures that you learn on your first night will be the ones that you will be doing each time you square dance from now on. For that reason, it's not a bad idea to check yourself out on the easy basics. We invite you to join us in looking at the Couple Swing on the next two pages.

Coming Attractions

Before too long you will be thinking about what happens after the class is over. So next month we will talk a bit about organizations, festivals, and even the big Convention.

HOW WE DANCE

GETTING INTO THE SWING OF IT

IF THERE EVER WERE to be a criteria for determining who is a fine dancer and who is not, the swing might well be one important factor. The longer you dance the more you appreciate a partner who puts "life" into his or her swing.

This shouldn't be misconstrued as being an overpowering or rough swing, but it does mean that the partner contributes his fair share to this dual-responsibility movement. There is nothing more unsatisfactory than swinging with a "dead fish" — a partner who simply melts with whatever pressure you put into your swing. The swing is a counteraction effort. Each person must contribute equally to the weight and energy exerted. This means that a large, tall man can swing comfortably with his short diminutive partner. Or the tall, perhaps stockily built lady dancer can discover an ideal partner even though he be considerably lighter and shorter than she. It's all a matter of judgment, balance and consideration.

Another important thing about the swing is rhythm. It must be accomplished to the beat

of the music. Trying to fight the music is not only unsatisfactory, but may well be the reason many dancers have never realized the full pleasure of a good, comfortable old fashioned swing.

In parts of New England where folks have been dancing all their lives, the swing plays an important part in their dancing enjoyment. Swinging, not to just eight beats of music, but perhaps to twelve or even sixteen while dancing contras and some of the traditional squares, is a high point in an evening of square dancing.

How do you avoid getting tired while swinging? Simply by moving comfortably on the beat of the music, letting your partner help with the distribution of the weight and avoiding too much "bounce" or rough movement.

The waist swing, as we know it today, is a fairly recent arrival on the scene and perhaps made its first appearance in the 1870s. Prior to that, arm swings and perhaps the two-hand swing were predominant in early American dancing. Today's variation of the swing has a few basic requirements. Dancers must "lock" themselves right side to right side and avoid the trap of trying to swing face to face.

Whether you do a walk around swing, using the standard sliding step that you use when





you are promenading, or if you prefer a buzz swing — that pushing step much like a youngster on a scooter pushing with one foot as the other stays more or less in position — depends more on the individual's choice than it does on area preference. Many callers teach new dancers both methods, sometimes with the feeling that the newcomer can master the walk around first and then move naturally into a buzz step later on.

Whichever step is used, it should be smooth. A couple swinging well and to the beat of the music should appear to be on roller skates with no bounce. This means taking short walking or pushing steps, keeping the feet close together and under the dancer. The lady should adjust her left hand on the man's shoulder or arm, depending upon the relative height of the two dancers.

Getting into a swing should not be a procedure as much as a blending operation. Both dancers involved simply move into a position that's comfortable and with the same movement start their swing. Ending a swing means to simply "unfold" the man's partner — the one he is swinging with — to his right side.

Let's just take a look at this simple rule. Starting with two facing couples (1) the

dancers face, move into swing position and, unless otherwise directed, swing approximately twice around for a total of eight steps (2). As they complete the swing, the man positions himself to once again face across to the opposite couple (3) allowing the lady to "unfold" comfortably to his right side (4).

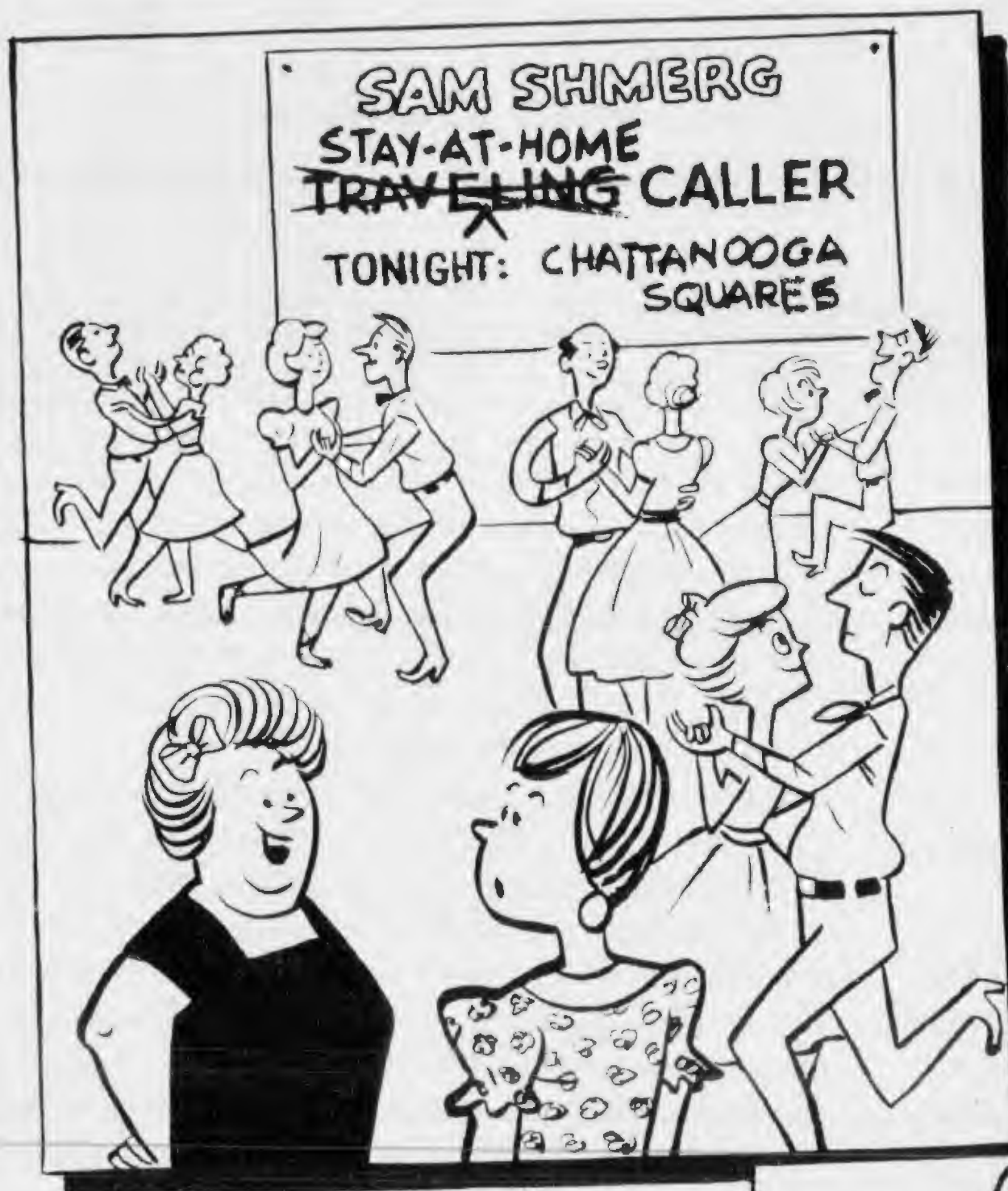
Now, starting from the two facing couples (5) a dancer steps forward to swing his opposite (6). Having swung, he keeps this new person as his partner (7) and finishes the swing by unfolding her to his right side. Unless directed by the call to swing this new person to his original "home" position, he will simply finish his swing (8) at the halfway mark or center mark where the swinging began and finish as two facing couples (with new partners) at right angles to their original starting position (9).

While the swing may have been one of the first five movements you learned in a beginners' class, it is often the one that needs the most practice. Having accomplished a good swing, it becomes one of the most satisfactory movements in square dancing, one that hopefully will never disappear from the scene.

Of all the movements in square dancing this is one that two individuals can practice without the need of an entire square.



SQUARE DANCE DIARY by a square dancer



This month SQUARE DANCING Magazine pays a special tribute to the heroes of the road,

THE TRAVELING CALLER

"...IT'S A NEW IDEA. THE CALLER STAYS HOME AND THE WHOLE CLUB TRAVELS TO HIM..."

"...THAT'S RIGHT. FROM SEATTLE ON TUESDAY, TICKET ME TO CHICAGO ON WEDNESDAY, LOS ANGELES ON THURSDAY, BOSTON ON FRIDAY, DENVER ON..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

The Dancers

Walkthru

CHRISTMAS IDEAS for You to Make

RING IN THE HOLIDAYS with these attractive bells from Phyllis Howell of Euclid, Ohio. Made from paper egg cartons, the balance of the items needed to complete the bells will cost very little. In addition to the egg cartons, you will need acrylic or tempera paint (your choice of color), artificial holly berries or string and small wooden beads, ribbon (again your choice of color) and a pointed nail.

Holiday Bells

Cut the egg cartons into individual cups. Paint them whatever color you desire. (Those pictured are white edged in red with glitter sprinkled on while the paint was wet.)

With the nail make two holes at the top of the cup. Fold the holly berries in half. Cut the ribbon the desired length. Insert one end of the ribbon in one hole; pick up the fold in the berries' stem and pull the ribbon from the inside of the cup back out the second hole. Tie securely.

Join several bells together into a cluster and hang them with a large bow.

If you use wooden beads, simply cut a 3" piece of string. Knot one end and string two beads. Knot the other end and proceed as with the holly berries.

Colored plastic egg cartons can also be used and might not need to be painted.

Fantasy Candles

It's exciting to dig up an occasional simple trick that convinces everyone you have a genuine artistic touch. This formula comes from Sharon Kernen of Canoga Park, California, and will make inspired centerpieces or door prizes.

Fill a three-gallon bucket to within three inches of the top with very cold water. Use ice cubes if necessary.

Carefully melt candle wax on the stove, adding pieces of crayon if you wish a color.



Wax can be melted in an old coffee can over water in a saucepan; keep the flame low. Before melting the wax, pinch one edge of the coffee can together to make a lip for pouring.

You will need a small bowl to use as the holder for your Fantasy Candle. Check your local dime store for inexpensive bowls of glass, pottery, etc. Pour a small amount of melted wax in the bottom of this bowl. Take a regular taper candle (color of your choice) and stand it upright in the wax in the bowl, holding it until it is secure. Cool until stationary.

Quickly, but carefully, pour melted wax into the bowl to within a half-inch of the rim. Immediately take the bowl in both hands and completely submerge it into the bucket of cold water. Rotate the bowl as you plunge it in the ice water. This causes the hot wax to swirl up and around the candle taper, making unusual and exciting shapes. Remove from the bucket after 30 seconds or so and carefully pour off any water remaining in the bowl.

BADGES

Round the World

OUR BADGES FOR DECEMBER take on a broad scope as they represent square dancers in three widely separated areas. But distance discounted, the dancing and fellowship remain the same. Come with us as first we visit the —

Philippine Islands

At an isolated base located 150 miles north of Manila beside the South China Sea on the largest of the Philippine Islands, San Miguel, is to be found the Tropicades. At this square dance club Americans and Philipinos together share their love of square dancing.

The badge is typical of the area portraying a tall, green coconut palm which sways over a quaint Nepa hut made of bamboo and straw alongside a bamboo fence. Similar scenes are to be found all along the roads of this island.



Germany

If we fly by jet we might be in time for the next dance which takes place in Worms, Germany, 30 miles north of Heidleberg. Formed in 1968, this club has had its ups and downs due to the rotation of American service personnel, but with the establishment of a German caller in 1973 the group hopes to maintain a firm basis.

Appropriate to the area, the club calls itself the Glow Worms and a many-legged worm dances across the badge with an electric bulb

on his tail. The group has even created a special dance to fit its name — the Glow Worm Dance — when all the lights are turned out and everyone dances with flashlights.



Guam

Back to the Pacific Ocean again as we visit the Typhoon Twirlers on Guam. The club is comprised of both civilians and military personnel. The badge is pale blue, red and white and depicts the three Naval installations on the island. The ship represents the Naval Station, the plane the Naval Air Station and the communications' tower the Naval Communications Station.

All travelers are invited to join in on the fun and even be prepared to dance during one of the club's namesakes, a typhoon, should one happen by!



Club Responsibilities

MEMBERSHIP IN MOST SQUARE DANCE CLUBS involves many responsibilities beyond the dancing itself. There are refreshments to be served, money to be collected, a hall to be maintained, notices to be mailed, possible entertainment, decorations, special parties, etcetera and etcetera. How these are handled can make for a happy or an unhappy membership.

While club members should be willing to take their turn at various duties, a club should remember that some people enjoy this type of responsibility more than others. It may be discovered that some individuals came into square dancing just to dance and enjoy the fellowship and in some instances actually to get away from responsibility. In this case, tread carefully. There's no need to lose a member simply because he is given too much to do which may take him away from the dancing or which may take too much outside time.

It's a trick to find the right person to fill each job, although in general most square dancers are willing to help out when and where needed. A club might be wise in keeping a list and jotting down names when someone asks, "Can I help?" Perhaps he is not needed at that moment but maybe he'd be just right for a spot next month. Or if someone mentions he has a particular talent, make a note of it. It could be valuable sometime in the future.

On the other hand if someone turns down a request to help, there may be a diplomatic and gentle way of finding out why. Was it poor timing? Did he feel unqualified? Is he burdened with extra responsibilities elsewhere? Is there a personality clash? Is he shy? A wise club officer will quietly file away what he discovers and may salvage someone's feelings by so doing.

What it boils down to is really just common sense combined with an intuitive concern for others. By using good judgment there's always a way to handle club responsibilities without mishandling the members.



Starting Off on the Right Foot

SQUARE DANCE ASSOCIATION OF SAN DIEGO County has published a leaflet which is given free to new square dancers as they graduate from beginners' classes. It has many good ideas.

First, a newcomer to any activity always welcomes information. And this small giveaway includes a short write-up as to the functions, form and purpose of the Association. In addition it tells of two items offered to members: low-cost insurance and a local blood bank both available just to square dancers.

Second, the booklet tells about the monthly Association dances and its annual big Fiesta. As the SDSDA is sponsored by the San Diego Park and Recreation Department, all Association activities are held in Balboa Park and a close communication is maintained between the Association and the Recreation Department, including a representative from the Recreation Department being a voting member of the Association.

Third, the pamphlet endorses a Code of Ethics which is included and covers courtesy, friendliness, loyalty, cleanliness and abstinence.

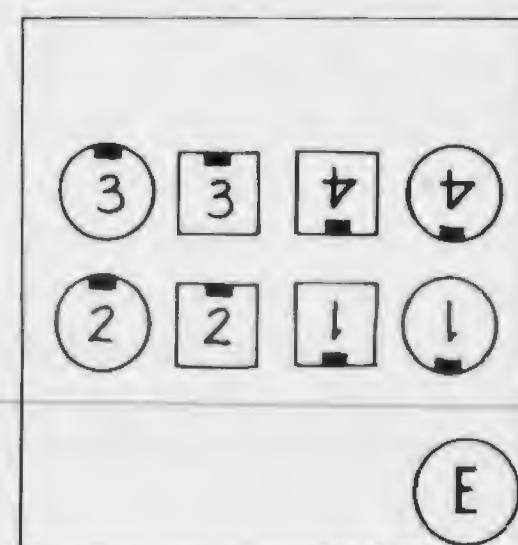
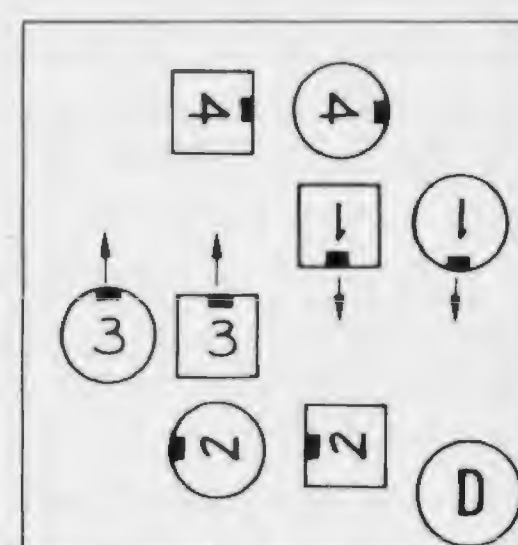
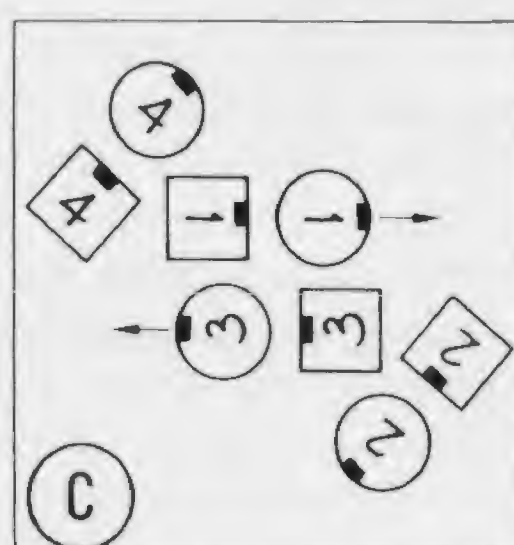
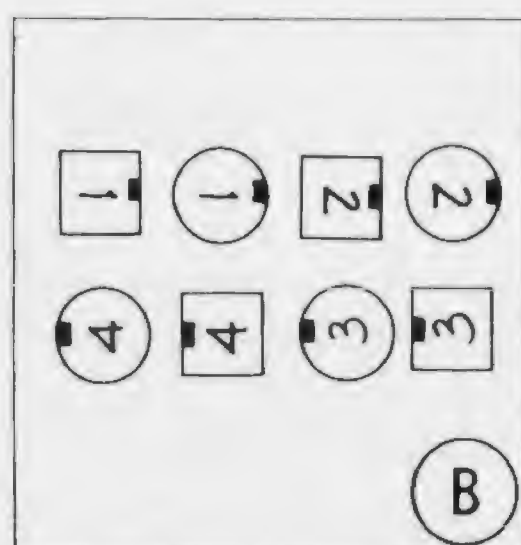
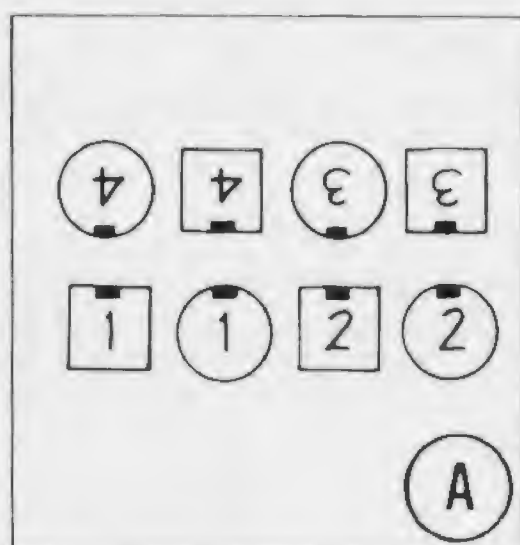
This type of communication between an association and dancers (especially new dancers) indeed will help everyone join together toward a common goal.

TAKE A GOOD LOOK

a feature for dancers



This month Joe and Barbara take a look at a challenging experimental movement — Checkmate.



JOE: We've been doing a lot of column movements in our workshops in recent months and, as long as we don't get too much of the same type of thing we're enjoying the experience.

BARBARA: Our most recent encounter has been with a movement called Checkmate. Other than the fact that you may get the feeling at times that you're playing a game of chess with the callers, I don't know exactly how the title fits in.

JOE: One way to get into the starting formation is to begin with two regular facing route lines (A). Each dancer steps forward to do a curlique with his opposite and ends in columns (B) ready to start the Checkmate action.

BARBARA: From this point the two lead couples in each column (couples 2 and 4) will move forward (clockwise in this example) around to the opposite side (C) moving past the adjacent couples position and then do a quarter in to face the center. The trailing couples (1 and 3) at the same time move single file past each other in a tag. Having passed each other they turn right individually (D) and step forward. Passing by each other they end in a two-faced line (E) with the dancers who were originally the lead couples in the starting columns (see B).

JOE: The timing isn't bad on this and after doing it a few times we found that the couples in the lead who did the wide single file action actually finished about the same time as those who did the tag-and-move-forward action. It is a challenge and we haven't done it outside of the workshop, but as we said in the beginning we have enjoyed it.

BARBARA: While we are at it, Joe and I would like to join the others in wishing you all a very happy holiday season. This little section of ours each month is designed to be helpful not only to the new dancer but to you old timers as well. For that reason, we want to thank those of you who have written in with suggestions, comments and, yes, even criticisms. That is the only way we know that we are bringing you ideas that are helpful.

Square Dancing and Round Dancing—as seen

Through the Eyes of a DOCTOR

*By Dr. Dennis Spackman,
Auckland, New Zealand*

PERHAPS IN NO SPHERE in the modern world does one encounter the problems, frustrations, and general day-to-day cares of the average man and woman more than in the medical profession. As a practicing Physician and Surgeon for more than 18 years, I have seen a tremendous change in the needs and requirements of almost every sector of the community.

This day and age in which we live is truly, in many ways, a frightening age. So much is happening and changes are so rapid that it is difficult to even mark time let alone keep ahead of all the changes. Sitting as I do behind the Doctor's desk in the consulting room, I see this reflected in the lives of so many patients and the almost phenomenal increase in emotional and functional disorders of the human body can, in many cases, be directly linked with this. What has this to do with round and square dancing?

For the past ten years I have been involved in square dancing and round dancing. In the beginning this concerned a youth club, but during the past seven years I have been actively involved in the formation and leadership of a large square dance club where both square and round dances are taught and integrated in the program. When I step onto the stage of our square dance club I am no longer the medical practitioner of a few hours earlier, but the caller in a club, and yet I cannot leave behind my medical and surgical training because in front of me on the dance floor are so many evidences of the worthwhile benefit of this second-to-none recreational activity. Perhaps another reason why I cannot divorce my medical background from my square dancing and round dancing activities is the fact that many of my patients are club members on the floor before me!

What are the benefits to be gained from square and round dancing? They are so many and so varied that a simple article such as this could never do justice to them all. Many of the advantages are obvious. When one has seen a patient who has been almost bedridden with arthritis now taking an active part in even the fast moving square dances and more difficult rounds, then the benefits are obvious to all. As one ages there is a gradual stiffening up of all the joints and sinews, ligaments and tendons in the body. This is a natural progression and yet it can so easily be delayed, arrested, or even reversed if one is able to enjoy a recreational activity which, on the one hand, demands a *reasonable* expenditure of exercise and energy, but on the other hand does not prove too exhausting for the person concerned. Square and round dancing are admirably suited to this.

About This Article

Written for the New Zealand square dance magazine, Cathedral Chimes, this article has been reprinted a number of times in various publications. It reflects the views of a professional man, a doctor and surgeon, who has discovered in square dancing not only a valuable outlet for his own, sometimes limited, leisure hours but a recreation that may be the answer for many who tend to suffer from the tensions of modern living.

All of us who are square dancers and round dancers will smile when we recall how short of breath a newcomer is to our activity. Perhaps we can recall our own very first night of class. And yet, after having attended a club for a few weeks we find that we are able to

manage a fast moving dance such as "Tonight Carmen" or "Hey Lilee Lilee" without as much as a puff (well, almost). Square and round dancing is beneficial to one's heart and lungs and provided one does not eat a hearty supper on returning home at the conclusion of the evening, it can truthfully be said that several pounds of excess weight can be painlessly shed with a month's dancing.

The benefits so far listed, of course, are the physical ones which are generally obvious to even the untrained eye. These are important but I consider the more important benefits to be that lengthy list which could come under the title of emotional benefits. How many of us have not learned the qualities of tolerance and patience when in a square with one or two dancers of poor ability, and yet is not this the very thing that we, as people who are becoming more and more set in our ways, need more than anything else?

Many executives, businessmen, professional people, and established housewives have reached the stage in their own lives where they can so easily lose tolerance with some of the more irritating things which one finds in life. Intolerance is often marked at this stage in growing old gracefully, and yet here on the dance floor intolerance and impatience find no place whatsoever.

The Importance of Challenge

Perhaps one of the greatest benefits of square dancing is the element of challenge. Why should I list this among medical benefits to be gained? Simply because many of our dancers today are in the middle-age group, a time in life when the greatest degree of challenge is already past. The challenge of establishing a workable marriage, a happy home, a business, a successful career, have all been passed and many people in this age bracket suddenly find themselves without any worthwhile challenge in life. When this happens depressions, tensions, and an introspective nature often become apparent, culminating in many cases in the Doctor's consulting room for treatment.

It has been said, and it is often all too true, that by the time a married couple is ready to celebrate their Silver Wedding Anniversary (25 years of married bliss!), many of the couples concerned have filed separation orders or divorce suits with their lawyers. This is a tragedy but it is all too often so true. Square

dancing and round dancing would seem to be an ideal recreation for people of these age groups because here they have the opportunity of not only sharing fellowship with other folks but enjoying, possibly for the first time in their lives, a new relationship with each other. I should imagine that almost every experienced caller could easily recount numerous occasions where husbands and wives have had their marital problems overcome by their participation in square dancing and round dancing.

Of course, we are well aware that a husband and wife can, for a while become almost "opponents" rather than partners when learning a new round dance routine together, but fortunately they can laugh about it in retrospect when once they know the new round routine which they have been struggling with!

The Cares Disappear

How many of us at the end of a busy day find that we are too exhausted to even enjoy the evening meal? How many of us find that we are tense or unable to leave behind the day-to-day activities which have plagued us during our working week, and yet as we step onto the floor of the square dance hall and hear the caller say, "Sets in Order," or "Square Your Sets," or "Ask your partner to join you for the next round dance," do we find that our daytime cares have miraculously vanished? Possibly a few lingering ones are still present during the first tip of the evening, but certainly by the third tip they will be completely gone. As the evening progresses the signs of day-to-day frustration which can occur in the life of any person, be he rich or poor, employer or employee, healthy or frail, or even you and me, disappear. As the evening progresses so conversation between this couple and that couple develops and even the shyness and loneliness of the solo dancer, who is somewhat apprehensive of making contact with other people, tends to disappear. By the time the caller announces the last tip of the evening there is a sense of relaxed and beneficial tiredness within the dancer which will usually result in his having a sound and relaxed sleep when he arrives home.

In conclusion may I take the liberty of altering the oft used square dance slogan, "Square Dancing is Fun" to an equally truthful slogan, "Square Dancing is Healthy"—of this I have no doubt whatsoever.

• Chapter thirty-eight

Round Dancing and the Square Dance Caller

This chapter deals entirely with the presentation of uncomplicated rounds as a definite part of the square dance picture. Starting right from the beginning and introducing couple dances to the new dancer you will develop variety in your program that in time will be reflected in better participation and better dancing in your entire club program.

WE ARE IN A WORLD OF SPECIALISTS. We have the doctor who works only on ears, the dentist whose specialty is extractions, the carpenter who does only cabinet work and the lawyer who works only on contracts. So it sometimes appears to be the case in today's square dancing. Not long ago we came across a couple of fine young callers who conduct a home club program but call *only singing calls*. The opposite is also often the case. There are a number of callers who specialize only in patter calls and leave the singing calls to others. Some callers, and what fun they're missing, have no time for beginners' classes, but specialize in the more advanced clubs and open dances. Other callers may feel that they are not good enough to call for experienced dancers so they specialize just in calling one-night stands or working only with beginners. Perhaps the biggest specialization of all comes in the field of round dancing. Because of the time involved many square dance caller "specialists" leave the round dance teaching and cueing entirely up to round dance "specialists."

What has happened to the day of the general practitioner? Perhaps the modern pace has made the family doctor obsolete, the all-purpose dentist the thing of the past and the lawyer who can handle any legal matter from wills to criminal defense, etc. a rarity. Thank goodness the "triple-threat" man still exists in square dancing. You usually find him on the local scene carrying the greatest load of the square dance picture. He teaches the new dancers each year, calls for his several "home" clubs and does a darned good job of teaching and cueing the square dancers' rounds.

This versatile individual personifies the *true whole caller*. He (or she) can, along with partner, husband or wife, satisfy *all* the needs of the square dance public. Perhaps the key to the success of this all-purpose caller is his *attitude*. He looks upon the whole spectrum of American folk dancing as being part of the square dance picture. The dancers he has trained reflect this attitude. They just as readily get up into large circles for a round, into squares for a tip of patter and singing call or into long lines for a contra. He expresses the epitome of calling because he is in the best position to provide complete

variety for the dancers. Variety in this instance refers to form (squares, lines or circles) rhythms, tempos and melodies. Instead of *just being restricted* to squares, depending on different basics for variety, he has all of this, *plus* the many tempos and rhythms that are not found in today's patter calls and singing calls.

Start Early in the Game

The home club caller faces the same dancers week after week. To avoid boring the dancers with the same things over and over, he takes advantage of all dance forms to provide the ultimate in an exciting and varied program. This he initiates with the very first night of new dancer square dance class lessons.

"All right, everybody. Let's get in a big circle. Men, put your lady on your right side. Fine. I'm going to put the music on. Just listen to it for the minute. Now, everybody circle to the left. Everybody circle to the right. Go into the center, and you come back out." Not three minutes have gone by and the caller has already established several things. These people came to dance in squares and yet they immediately accepted the fact that they are dancing in a circle. They are moving to music *and* they are following the *cues* of a person who is calling directions to them in a way that they can understand.

The new dancer learns immediately to trust the caller. It's *all* square dancing—one minute in squares, the next in big circles. In time he'll be dancing in lines as well.

Having gained the new dancers' confidence, the teacher will soon be trying out different things with them. He realizes his job is not simply to teach 75 basics in the quickest way possible, but rather he is to train these people to *react automatically* to his instructions and to do it all in time with the music. *He is to teach them to dance.* In order to accomplish this he will use every tool at his disposal. One of these tools is couple dancing.

Teach Dancers to Rely on the Music

An understanding of body mechanics, of carrying one's own balance, of moving with a degree of grace in response to a musical phrase takes time to learn, especially if one has never danced. Starting out with simple mixers teaches a new dancer to rely on the music as an important help. Momentarily it takes him away from the square where seven other dancers might pull him through if he is slow in learning. In the mixer or couple dance he's more on his own. More than that, for a few minutes he has a change of pace, a two-step, a polka, music that excites and adds a little more variety to the evening.

Once an area caller explained to a visiting traveling caller who had come to do an evening's calling for the local club, "Don't use any round dances. My dancers don't like rounds" It was probably true. The dancers didn't like rounds and they didn't like them because they had never been taught to do them correctly. Basically, they had been deprived of one dimension of square dance variety. Squares and rounds are a part of the same activity; they always have been. The problem, of course, is to encourage those of you who call to include non-complicated square dancers' rounds with your calling *right from the beginning of square dance classes.*

"But we don't have time to include anything other than the 75 basic square

dance movements!" How unfortunate it is to think that class time is just a necessary evil through which all dancers must pass *before* they can reach the fun goal of a square dance club. The process of learning to dance is all important if we are to retain the new dancer. Trying to get through class lessons in seventeen weeks is an improbable absurdity. Certainly a person can *teach* basics in that period of time. But *teaching is not learning* and it should take at least twice seventeen weeks for the dancer to learn to move automatically; to learn to listen and to learn new dances. Given enough time to enjoy classes means to include the rounds and contras, to have party nights and to take more time, if needed, on the movements that are causing trouble.

Work Out a Sequence for Teaching the Rounds

You start out to teach a beginners' class with the aid of a lesson plan. This plan presents the basics in a progressive order of teaching. The rounds should be included in this list.

Start out with something as simple as GKW Mixer and perhaps the All American Promenade on the first night. These can be repeated and reviewed on the second night at which time they should be enjoyed even more because they have become "familiar" to the new dancers. Your first round dances will be simple ones, such as Left Footers One-Step, which contains no two-steps, no turning movements—nothing tricky. As time goes on, you will be able to teach a forward two-step and, following this a dance with a simple turning two-step. The waltzes will come later along with some of the other patterns and rhythms. However, just as in teaching the squares, you will be teaching round dance basics by selecting short sequence dances that emphasize these various fundamentals. All the time you will be building confidence. The dancers will see no difference in doing a square one moment and a round dance the next. As a matter of fact some of your square dance teaching will undoubtedly be from a large circle and it will be only natural to work from a mixer or simple round directly into circle square dance patterns.

In checking with a number of callers who have been active in teaching new dancers, we have compiled a suggested progression of mixers and rounds* which we suggest can be fitted into specific nights in your class series. By teaching a little at a time, allowing many opportunities to review the dances before teaching a new one, the rounds will have every opportunity for success. Many of our new dancers have never ballroom danced or done any type of dancing. If these people are not given enough time to "discover" how to do these couple dances correctly they can become discouraged. As a caller, it's your responsibility to see that this discouragement doesn't take place.

NEXT MONTH the chapter on round dancing for square dancers will continue. Co-author of the next section will be Frank Hamilton. Originally a square dance caller, Frank became one of the leading exponents of round dance teaching. He has coached many teachers and callers and for years conducted numerous vacation institutes specializing in round dancing. This next portion of the Textbook will include suggestions for round dances and mixers to be presented to new dancers.

*This list will appear later in this Textbook series.

SQUARE DANCE Puzzle Page

This hidden word puzzle was created by Ruth Hall of Ashland, Virginia. Ruth's husband, Garnett, is a caller and the puzzle was created to use as a game at one of their club dances. The square dance calls are written horizontally, vertically, diagonally and backwards. See how many you can find. We'll publish the completed puzzle and answers in the next issue of SQUARE DANCING magazine. Meantime, have fun!

```

E A L L E M A N D E A Z B W T O H D E R X
L V P O L H C B A M F G C J T Q F T U R U
I N A V G T I C R O U N D O F F A O D R R
F G K W N E O Q E T R I U X O L W I H X H
E B V H N D D E C I Z W E T U U V T I O T
L G D E P A V K I V O S S C R E N R B T E
G S L E U N E A P A R A R H T I N A E A R
N P O L E E T C R T C I T H A T L D A N A
I I C A L M M K O E C N R H S A E E R G U
S N E N P O O S C R R U C H N U A B L E Q
K T C D U R O L A U A N R C U T Z Y H H S
C H I D O P Z H T A I T E L L S H Y A T N
A E R E C Y C L E P A S S T H R U R Q X I
B T O A L N D O S A D O P A S O L O P O A
N O R L O E E H T E N I L E H T D N E B H
R P Y A V L G N A R E M O O B L V I E C C
U T O S E R I A R I L K C O R W O L L E Y
T E E N R D E H T E A L K L C E C A O S S
U D T O L U F F H S E S E Q I R U A F R I
E A S O E Y N O R U N V T K I G A T F H A
S R F E A A R T U S B L R C U E C R O S D
M T S B F A N B A C K A E U C I L R U C M

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ALLEMANDE
 ARKIE
 BALANCE
 BEND THE LINE
 BOOMERANG
 BOX THE GNAT
 BOYS RUN
 CAST OFF
 CIRCLE
 CIRCULATE
 CLOVERLEAF
 CURLICUE

COUPLE UP
 DAISY CHAIN
 DIVE THRU
 DO PASO
 DO SA DO
 FANBACK
 FOLD
 ICE COLD
 LOCKET
 MOTIVATE
 OCEAN WAVE
 PASS THRU

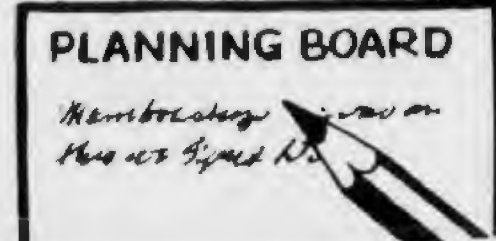
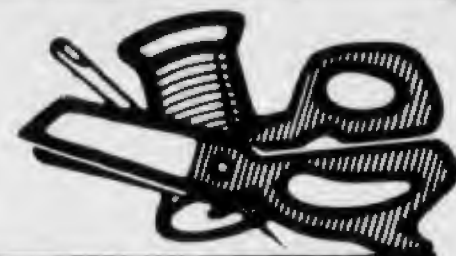
PEEL OFF
 PROMENADE
 RECIPROCATE
 RECYCLE
 RED HOT
 ROUND OFF
 SINGLE FILE
 SPIN CHAIN THRU
 SPIN THE TOP
 SQUARE THRU
 STAR THRU
 SUZY Q

SWING
 TRADE
 TRADE BY
 TURN THRU
 U TURN BACK
 VEER
 WHEEL AND DEAL
 YELLOW ROCK
 ZOOM

LADIES ON THE SQUARE

QUANTITY RECIPES

By Lorraine Melrose



CHRISTMAS MAY MEAN SPECIAL parties to some people but to most square dancers it's just one more time to plan refreshments which will serve the entire club. Of course there's always the opportunity to make your food just a bit special at the holiday time and to make good use of the variety of Christmas decorations that are available. Here are a few ideas for punch and cookies which you might like to try.

Pink-Lemonade Punch

4 small cans frozen lemonade concentrate, reconstituted
8 cups cranberry juice
1 quart chilled gingerale
1 pint lemon sherbert
Block of ice

If you reconstitute the lemonade ahead of time, be sure to keep it cold. At serving time, mix all ingredients in punch bowl, adding scoops of sherbert to float on the top. Serves about 56 punch-size cups.

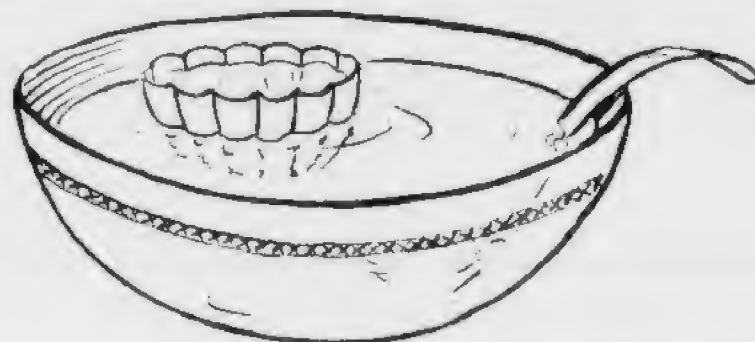


Three-Fruit Punch

3 small cans frozen orange juice concentrate
2 small cans frozen lemonade concentrate
2 cans (1 qt. 14 oz. each) pineapple juice
5 large bottles gingerale
Block of ice
2 unpeeled, seedless oranges cut in semi-circles

Mix all juices together and pour over ice. Add gingerale. Float orange semi-circles on top. Makes about 65 punch-size servings. This

recipe comes from a past issue of TRAVEL ON, magazine of Central Kansas.



Ice Molds

When punch is to be served over a rather long period of time, as at a square dance, a block of ice or an ice mold is more satisfactory than ice cubes. Cubes melt so quickly that they dilute the flavor of the punch. A round jello mold, a small, stainless steel mixing bowl or even plastic bowls of various shapes all make satisfactory molds for ice. Make the molds at least two days before they are to be used so they will have time to completely harden.

A variety of garnishes can be added to a mold to make it more attractive. Any of the following freeze well and might be used depending, of course, on the flavor of punch to be served: orange, lime or lemon slices; red or green maraschino cherries halved and sliced; canned pineapple tidbits; fresh mint sprigs; grapes or berries halved. When adding a garnish to ice, start by filling the mold about 2/3rds full of water. Freeze this. When hard add the garnish and pour just enough water on top to cover. Then return to complete the freezing.

Molds may also be made from one or a combination of the juices which will be used in the punch. This will make the punch full strength in flavor. Simply freeze the juice(s) of your choice instead of water.

Saucepan Scotchies

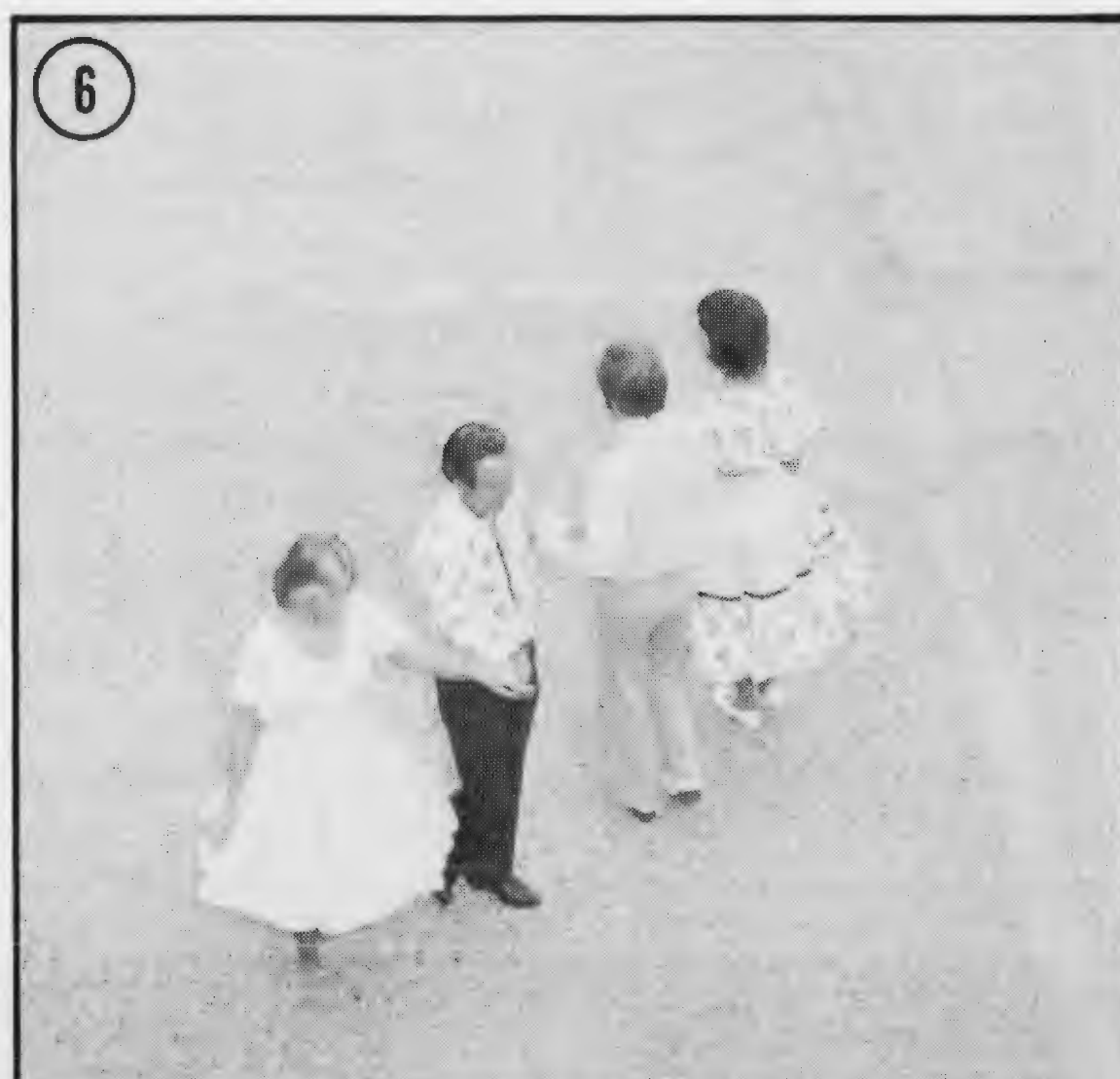
If you've ever been caught late in the afternoon having forgotten to bake cookies for the
(Please turn to page 68)



Style Lab

REVERSE FLUTTER WHEEL

ONE OF THE ADDITIONS to the list of 75 basics that appears on the 1975 mainstream list is the Reverse Flutter Wheel. Refer back to the earlier picture description of a standard Flutter Wheel (SQUARE DANCING Magazine December, 1972) and you will recall that during the evolution of this movement it was tried out in several different ways. The final movement as it appeared, called for the ladies in a standard two-facing couples setup





(1) to step forward, take right forearms and turn one complete revolution before returning home. As the ladies reach the halfway mark they reach out with their free left hand and pick up the opposite man bringing him back to their "home" position in the final four steps of the movement.

Reverse Flutter Wheel is a logical adaption of the original. It calls for the two left end members of each couple (in this case the men) to do a left arm turn, pick up their opposite and bring that person back to their starting position. Let's take a look at it.

Starting with two facing couples (1) Reverse Flutter Wheel starts as the two men step forward (2) take left forearms (3) and, turning

counterclockwise, move forward. They extend their free right hand to their opposite lady (4) and, without a stop (5) continue toward their home. Just before completing the movement (6) the men release their left arm holds (7) and back up slightly as the couples wheel to face each other (8) to end the movement.

Just as in the regular Flutter Wheel the basic takes eight steps to complete. And, just as in the standard Flutter Wheel, there is a tendency sometimes for the dancers to push or rush the action in their anxiety to complete it and move on to the next call. Danced comfortably it is a smooth operation and blends itself naturally into a *counterclockwise* sweep a quarter if that is given as a followup call.



THE 25TH National SQUARE DANCE Convention®



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



MANY MONTHS AGO a group of square dancers went hunting for a home. The group—The Executive Committee for the 25th National Square Dance Convention. The home needed—a place to house the Silver Anniversary Convention.

Like any family looking for a home, this group had a list of features their "dream home" must have. It needed to be large to accommodate all the visitors expected in '76. It needed a variety of room sizes all under one roof and air conditioning to keep active dancers calm and cool. Loads of parking space was a necessity, as was close proximity to hotels and motels. Because out-of-state visitors like to sightsee, closeness to the many tourist attractions in Southern California was an added requirement.

After much looking and debating Ken and Audrey Parker, General Chairman for the 25th National, found their "dream house" and they would like to invite you all to a party come June 24, 25 and 26, 1976. Their home for this weekend will be the Anaheim Convention Center in Anaheim, California.

Attention Round Dancers!

Shine up your dancing shoes and dig out your fanciest clothes for plans are well under way for the round dance portion of the 25th National and you won't want to miss a minute of it.

The round dance festivities will begin with a Trail End Round Dance Wednesday night, June 23, from 7 to 11 p.m. in the beautiful air conditioned Anaheim Room. Activities on Thursday, Friday and Saturday will start with a Showcase of Rounds at 10 a.m. For the remainder of the afternoon and evening, round dancers can choose between two halls and such varied fare as Clinics, Panels, Workshops, Quickteach Review, Exhibitions and Programmed Rounds—all organized and in-

structed by some of the finest round dance leaders in the nation.

Programmed rounds will be selections from those submitted by round dance teachers from the entire country, enabling everyone to find some rounds that they know and will enjoy.

For those dancers who are still raring to go at 11 p.m. there will be Round Dance Afterparties in the Anaheim Room Thursday and Friday nights. Disneyland will be the location for the Saturday night Afterparty. Round dancers will find the hardwood floor of the Horseshoe Club just right for more dancing. Norm and Louise Pewsey, Directors of Afterparties, and Al and Helen Peterson, Vice Chairman Round Dance, extend a big welcome to all to join in these gala festivities. So—practice your hitches, vines and turning two-steps—put in for your annual vacation—get out the road map and we'll see you in California in '76.

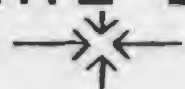
Youth of the Nation Arise!

It's past time for you to start making your plans for the 25th National. It may be a long time before you will again have the chance to spend three fun-filled days square dancing and also have Hollywood, Disneyland, and sunny Southern California thrown in for good measure.

The Youth Committee has plans well under way for the Youth portion of the Convention. They have chosen the Inn of Tomorrow as Youth headquarters and have made plans for the Thursday and Friday night Afterparties to be held there. The Saturday Youth Afterparty is scheduled to be held in the Tomorrowland Terrace at Disneyland.

Although there will be a separate hall set aside for the Youth activities, with callers of their choice doing the honors, the hall will be open to all dancers. A special facility will
(Please turn to page 70)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kentucky

In recognition of their efforts to promote tourism in Western Kentucky, 16 square dancers were recently honored by Governor Julian Carroll. As hosts of Septemberfest, an annual week-long festival, these dancers were commissioned as Kentucky Colonels at a dinner at Kenlake State Resort in July. On behalf of Governor Carroll, Colonel Tom Brown of Murray made the presentation. Sponsored by Kentucky's Western Waterland, September-

fest Square Dance Festival has for eight years brought hundreds of visitors from 36 states to the area.

Okinawa

Okinawa is becoming well-known as the island of American Square Dance festivities. The Okinawa Square Dancers' and Callers' Association recently held its square dance week jamboree with nearly 200 people attending. Guests of Honor were Ambassador and Commissioner General of the U.S.A. Exhibition, the Honorable Lawrence W. Lane, Jr. and his lovely wife, Jean. This was the first opportunity for the Ambassador and his wife to see what modern square dancing was like first hand when they squared up in a participation tip. Later in the evening they were made honorary members of the Association and presented with badges by President Bob and Marcia Souza. The jamboree had a fun-filled program provided by the seven island callers. Latest arrivals on Okinawa are Al McCoy and John Walter, callers; Dan Marland, round dance instructor; and Gwen Praesel, clogging instructor. Although remotely located from the U.S.A., those on the island actively live part of their American heritage—square dancing.

Opening day of the world's first International Ocean Exposition at the USA Pavilion

Telling the square dance story to the world are these dancers residing in Okinawa. Reason for the display was the International Ocean Exposition and the dancers performed in front of large audiences at the U.S.A. pavilion. One group of the dancers is pictured (above) with caller, Pete Diven, at the Kariyuski Plaza. Later the entire group (right below) have their picture taken with Ambassador and Mrs. Lawrence W. Lane, Jr. Commemorating the event was this special badge depicting the official symbol for the United States, the Japanese symbol for Expo-75, and square dance figures and symbols.



ROUND THE WORLD of SQUARE DANCING

on the island of Okinawa was a special day for American square dancers. After the opening day's performance, the staff of the USA Pavilion was quick to see the international friendliness that square dancers had brought to the Exposition. Literally hundreds of photographs of the dancers were taken. Local television stations were also on hand to make live and taped broadcasts. The theme of Expo-75 is "The Sea We Would Like to See." The site is located on the northwestern coast of Okinawa on Motobu Peninsula. An anticipated 2,350,000 visitors are expected to visit the Exposition; 28 countries and 9 Japanese private industries have exhibits on display. Square dance exhibitions will be held on the first Saturday and third Sunday of each month during the Exposition, ending January 18, 1976. Visiting square dancers will be presented with a specially designed badge commemorating the occasion.

Puerto Rico

Double R Squares of Roosevelt Roads recently hosted 30 square dancers representing nine clubs from the U.S. The undertaking was coordinated by the club President, Lenn Mock and by Carolina Callers' Association President, Doug Jernigan. A survey of clubs to determine the amount of interest in the venture disclosed the fact that there were more people interested than could be accommodated and the 30 person cutoff was regrettably set. Following a night flight to San Juan (during which the 30 people square danced) the group was taken under the "wings" of members of Double R Squares who had ar-

ranged housing for them. Potluck suppers and dances every night and tours of the area were participated in by all. On the second day of the week-long visit the guests were asked to join the Double R Squares and dance for a taped television program in support of the United Fund Campaign. It was a most enjoyable week but all too short. All the clubs brought with them a club badge, each one now proudly displayed on the club banner of Double R Squares.



This official logo of the State of Georgia commemorates the nation's Bicentennial.

Georgia

Square dancers in the State of Georgia have been recognized by the Georgia Bicentennial Committee to participate in all Bicentennial



Dick and Lessie Gerfen model the Georgia Square Dancers' Bicentennial outfit.

activities and are authorized to wear the Georgia logo badge. Taking advantage of this, square dancers have had the logo made of felt and sewn onto the front of the ladies' dresses and the men's vests for their very own Bicentennial outfits. The colors are red, white and blue (what else?) and plans at the moment

The Sandpipers (an affiliate of Double R Squares of Puerto Rico) and some teenage visiting dancers performing on TV for the United Fund Campaign.



call for the Georgia square dancers attending the 25th National next year in California to wear their Bicentennial outfit. Look for them in Anaheim!

Connecticut

A very special event spotlighted the Connecticut Square Dance Club and Caller, Al Brundage, in September. It was the 25th Anniversary of the club and Al Brundage has been caller for the group since its first club dance. The occasion was marked by a dance at the Amber Room in Danbury for members and honored guests. Al, the guest of honor, called one tip—two selected dance patterns from the first club program; Jerry Schatzer was guest caller and Shirley Watson cued the round dances. Al was instrumental in forming the Connecticut Association of Square Dance Callers and has been active in training callers for some time. He is a member of CALLER-LAB and The Square Dance Hall of Fame.

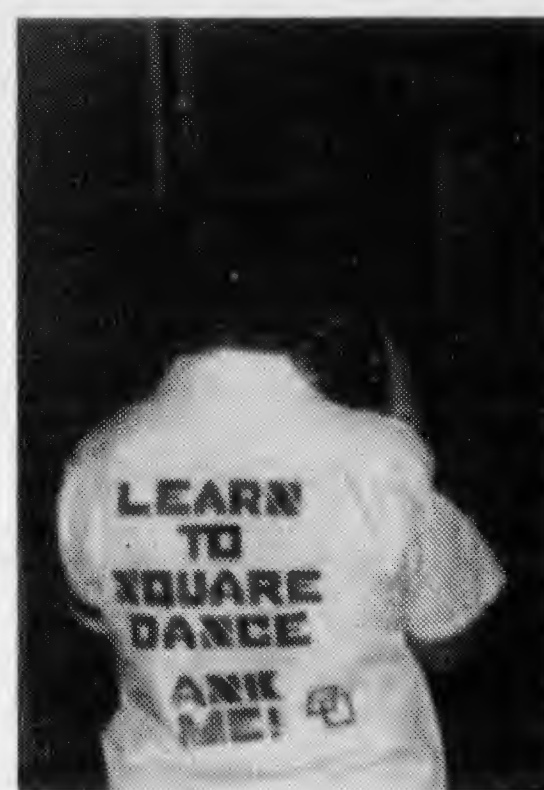
Florida

The Florida newspaper, Today, featured a six-page article on square dancing in its Sunday magazine section on September 14. The writer, Carl Hiaasen, did a commendable job of presenting square dancing in its true light. Featuring photos and quotes from Bill Marquis, Walt Hanke, Betty Groves, Bob Osgood, Colin Walton and others, the article is factual and complimentary. Two pages are devoted to caller John Saunders and square dance calling in general in which the caller is likened to the flight controller at a busy airport.

Nevada

The 13th Annual Reunion of Overseas Dancers, held in Las Vegas August 6 to 9, was a fine one. Over 100 members attended and the affair was highlighted by good fellowship, renewed friendships, excellent calling and cueing. The 14th Reunion is scheduled for Washington, D.C. in August, 1976.

Caller Smokey Snook of Phoenix uses this method of recruiting new dancers. The model is his wife, Ginger.



Arizona

The Kactus Kickers of Tempe and their caller, Clyde Wilkes, are having a special dance which has been named "Fiesta Ball" on December 20. This dance is another activity leading up to the annual Fiesta Football Bowl.

Ginger Snook, wife of caller Smokey Snook of Phoenix, is an avid bowler who belongs to three different leagues. Since Smokey is a caller and always looking for ways to promote square dancing, when he was approached to sponsor one of the teams he agreed with the condition that the team would wear his message on their shirts. Although it's too early to tell how many beginners will be reached, Ginger has had dozens of inquiries and passed out many flyers for the couple's fall classes. Regardless of the outcome, the shirts have definitely been the subject of conversations at the bowling alley.

Manitoba

Every April at the annual Spring Trek Jamboree, Prairie Schooners Club of Shilo presents a traveling schooner to the couple traveling the greatest distance to attend the dance. They, in turn, present it to the couples

(Please turn to page 70)

A portion of the over 100 Overseas Dancers who attended the group's 13th Reunion in Las Vegas, Nevada.



8 pounds of sound by Hilton



The Micro-75

SOUND BY HILTON

The Micro-75 delivers the same Hilton sound which has set the standard in the square dance field for years.

SUPER-COMPACT SIZE

The Micro-75 measures only 5 by 9 by 11 inches. It weighs in at just under 8 pounds; carrying weight in its case is only 11 pounds. Believe it or not, it will play 12" LP records!

BIG-HALL COVERAGE

Don't let the size fool you. This unit packs a lot of power — two-thirds as much as the

main channel of the AC-200. We haven't built our business by making claims that we can't back up, and when we say that you can cover 50 squares with the Micro-75, you can believe it.

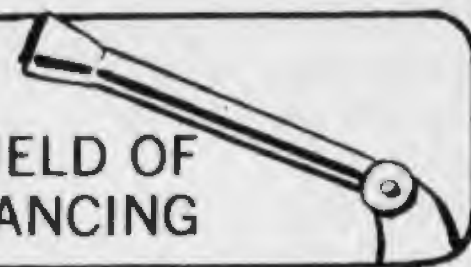
THE HILTON GUARANTEE

If you buy a Micro-75 and are not completely satisfied with it for any reason, return it within 30 days for full refund. Our two-year warranty includes repair or replacement of any defective unit, all freight charges paid by us, within the U. S. and Canada.

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Telephone (415) 682-8390



December, 1975

WE'VE HITCHED UP OUR REINDEER and are off to the East Coast and a visit with Manny Amor in Lakewood, New Jersey, this month. Come along and join the dancing at one of Manny's clubs in the area. In addition to some of these favorite calls of his, Manny may entertain us with some of the gimmicks he enjoys doing. Remember, these are not necessarily original calls—just a sampling of the material he enjoys using at his club dances.

Heads square thru four hands
Do sa do to a wave
Swing thru
Spilt circulate
Centers trade
Cast off three quarters
Swing thru
Scoot back
Recycle
Left allemande

Heads square thru four hands
Do sa do to a wave
Scoot back
Boys trade
Tag the line
Centers in
Cast off three quarters
Pass thru
Tag the line left
Wheel and deal
Left allemande

(59)
Heads lead right to a line
Pass thru
Boys run
Boys trade
Boys run
Boys trade
Girls run
Girls trade
Girls run
Girls trade
Bend the line
Star thru
Pass thru
Left allemande

Heads square thru four hands
Do sa do to a wave
Scoot back
Swing thru
Tag the line
Cloverleaf
Substitute
Four men square thru three quarters
Left allemande

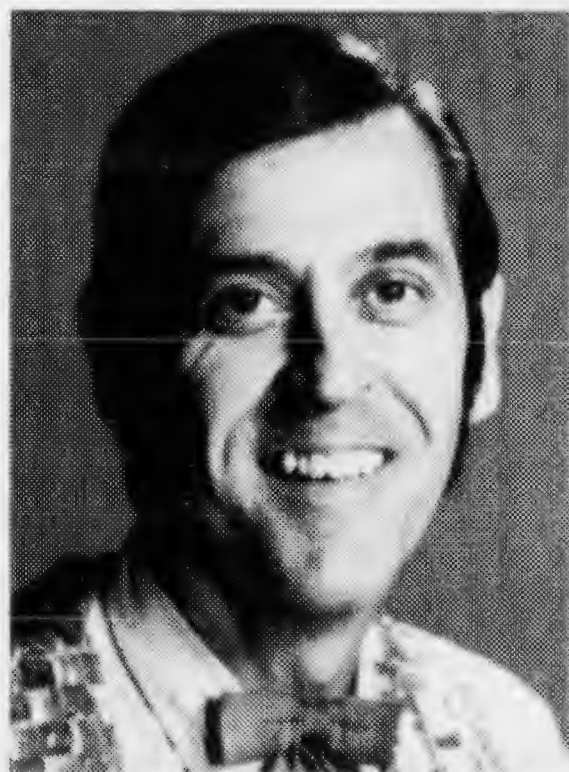
(70)
Three and four right and left thru
Same ladies chain
Ladies two and three chain
Couple one stand back to back
Separate go around two
Three in line
Those that can star thru
Those that can right and left thru
Those that can dive thru
Those that can right and left thru
Those that can substitute
Those that can square thru three hands
Those that can left allemande

Heads square thru four hands
Do sa do to wave
Walk and dodge
Wheel and deal
Girls pass thru
Curlique
Walk and dodge
Wheel and deal
Boys pass thru
Curlique
Swing thru
Boys run
Wheel and deal
Left allemande

Heads square thru four hands
Do sa do to a wave
Cast off three quarters
Ends trade
Centers U turn back
Wheel and deal
Curlique
Scoot back
Spin chain thru
Boys circulate
Right and left thru
Dive thru
Square thru three quarters
Left allemande

(62)
 Heads square thru four hands
 Do sa do to a wave
 Swing thru
 Boys trade
 Swing thru
 Girls trade
 Swing thru
 Boys circulate
 Swing thru
 Girls circulate
 Swing thru
 All eight circulate
 Swing thru
 All eight circulate double
 Swing thru
 Boys run
 Wheel and deal
 Left allemande

MANNY AMOR



Calling professionally since 1958, Manny Amor currently calls for three clubs in the local area of Lakewood, New Jersey. Manny enjoys calling, but he also enjoys doing after-party skits and gimmicks. He recently put together 21 acts of material for a Faculty Comedy Revue and it proved to be such a smashing success and fund-raiser that he has been asked to do it again next year. Proceeds from the affair were used for school projects. Currently on the staff of Rainbow Lake Lodge, Big Top and Mid-Winter Roundup, Manny has called at the New York World's Fair and many county fairs in New Jersey. He calls five or six nights each week, teaches two classes each year and coordinates the Modern Square Dance Program in five high schools in New Jersey. He has also appeared on television a number of times, including a stint on the Captain Kangaroo Show. Manny and his wife, Jackie, have three children and his square dancing family goes right along with him on his tours and calling dates.

(70)
 Heads cross trail around two
 Four in line
 Pass thru
 Wheel and deal
 Substitute
 Double pass thru
 Promenade left
 Boy and a boy
 Girl and a girl
 Boys wheel around
 Pass thru
 On to the next and star thru
 Center two square thru three hands
 Left allemande

(62)
 Heads square thru four hands
 Do sa do to a wave
 Boys run
 Boys circulate
 Cast off three quarters
 Spin the top
 All eight circulate
 Swing thru
 Girls run
 Wheel and deal
 Do sa do to a wave
 All eight circulate
 Spin the top
 Cross trail
 Left allemande

BRRR

By Lloyd Priest, Scarboro, Ontario, Canada

Heads swing thru, spin the top
 Extend the tag, swing thru
 Boys run, bend the line
 Swing thru, turn thru
 Courtesy turn your girl
 Flutter wheel, sweep a quarter
 Slide thru, spin the top
 Boys run, half tag
 Trade and roll, curlique
 Cast off three quarters
 Recycle, swing thru
 Box the gnat, right and left thru
 Pass to center, pass thru
 Slide thru, pass thru
 Wheel and deal, double pass thru
 Centers in and
 Cast off three quarters
 Spin the top, boys run
 Flutter wheel, sweep a quarter
 Pass thru, trade by
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

John Ward, Alton, Kansas sent us these two figures.

(47)

Heads cross trail thru
Go around two, make lines of four
Join up hands circle to the left
The boys move up and
Square thru four hands
Star thru, bend the line
Left allemande

Heads lead right, circle to a line
The ends move up and star thru
Same couples square thru four hands
Around the same sex do sa do
Boys trade, girls trade
Centers trade, boys run
Flutter wheel, left allemande

SPARTANS VERSUS WOLVERINES

By Darrell Hedgecock, San Jose, California

Heads spin the top, slide thru
Separate around just one
Lines of four pass thru
Wheel and deal, centers turn thru
Left spin chain thru
Ends double circulate
Cast off three quarters, split circulate
Scoot back (left hand ocean wave)
Centers trade
Spin the top (left hand ocean wave)
Slide thru, cloverflo
Dive thru, pass thru
Left allemande

Fred Christopher of St. Petersburg, Florida sent us these two dances.

Heads star thru, zoom
Peel off, wheel and deal
Boys pass thru, star thru
Couples circulate, wheel and deal
Sweep one quarter left, slide thru
Curlique, walk and dodge
Partner tag, trade by
Swing thru, girls fold
Peel the top, recycle
Pass thru, wheel and deal
Centers pass thru, left allemande

Heads lead right, circle to a line
Pass thru, boys run
Swing thru, ends circulate
Curlique, recycle
Turn and left thru, swing thru
Girls circulate, boys trade
Scoot back, recycle
Reverse the flutter wheel
Square thru count to four
Watch it man, partners tag
Left allemande

FUNSTERS (70)

By Bill Armstrong, Los Angeles, California

Heads pass thru
Separate around one, make line of four
Pass thru, wheel and deal
(From the above setup you can do any of the following)

Girls turn back, left allemande

or

Girls make a right hand star
Once around then left allemande

or

Substitute, men make a right hand star
Once around then left allemande

or

Girls make a right hand star
Back by left, pick up partner
Star promenade and
Inside out, outside in
Girls back track, pass your partner
Left allemande

or

Girls make a left hand star
Pick up partner star promenade
Inside out, outside in
Girls backtrack, pass your partner
Left allemande

SINGING CALL

ALL AMERICAN GIRL

By Bob Vinyard, Bridgeton, Missouri

Record: Red Boot # 185, Flip Instrumental with Bob Vinyard

OPENER, MIDDLE BREAK, ENDING

Walk all around the corner come back do paso
Turn partner left corner by the right
Partner left you know make an allemande thar
Boys back up and then slip the clutch
Left allemande and weave the ring
Weave in and out around and meet
That pretty maid do sa do that lady
Take her hand and promenade
She dreams of finding romance and
Traveling round the world
She's sugar and spice everything nice
My All American Girl

FIGURE:

One and three you square thru four hands
Around the ring meet the sides
Go right and left thru turn that pretty
Swing thru two by two boys run right you do
Half tag trade and roll swing corner maid
Left allemande come back a do sa do
Once around that lady promenade her home
She lays in the sun she never swims
So she won't lose her curl
She's sugar and spice and everything nice
My All American Girl

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

SPANISH SHAWL TANGO — Grenn 14218

Choreographers: Louis and Mona Cremi

Comment: An active tango with big band music.

INTRODUCTION

- 1-4 CLOSED M facing WALL Wait; Wait; Corte, —, Recov, —; Fwd, Side, Draw, —;

PART A

- 1-4 Turn to SEMI-CLOSED facing LOD Fwd, —, 2 M face WALL in LOOSE-CLOSED, —; Side, Behind, Recov Fwd, Flick in REV SEMI-CLOSED facing RLOD; Fwd, —, 2, —; (L Twirl) Fwd, 2, ½ L Turn face LOD in OPEN. Touch; 5-8 Point/Fan, Continue Fan, Thru face RLOD. Point/Turn end facing LOD in SEMI-CLOSED; Rock Fwd, Recov, ¼ R Turn M face WALL in CLOSED, —; Side, Behind, Pivot, 2 end facing LOD in SEMI-CLOSED; (Twirl) Fwd, 2, 3, 4 still in SEMI-CLOSED;

PART B

- 1-4 Fwd, —, Manuv to end in CLOSED M facing RLOD, —; Pivot, 2 end in SEMI-CLOSED facing LOD, Point, —; Blend to CLOSED Corte, —, Recov, —; Fwd, Side, Draw, —; 5-8 Rock Fwd, Recov, Back, Back; Corte, —, Recov, —; L Turn, L Turn M face RLOD in BANJO, Rock Fwd, Recov; L Turn to CLOSED M face WALL, Side, Draw, —;

PART C

- 1-4 Turn to SEMI-CLOSED facing LOD Fwd, —, 2, —; (Cross Over to Inside to REV-SEMI-CLOSED face LOD) Fwd, 2, 3, —; Fwd, —, 2, —; (Cross Over to face COH in LOOSE-CLOSED) Fwd, 2, 3, —; 5-8 Push Side, Recov, XIF, —; Push Side, Recov, XIF, —; Side, Behind, Side, Front; Double Pivot, 2, 3, 4 end in SEMI-CLOSED facing LOD;

SEQUENCE: A — B — C — A — B — C — A plus Ending.

Ending:

- 1-4 Rock Fwd, Recov, Back, Back; Corte, —, Recov, —; (Twirl) Fwd, 2, 3, —; Apart/Point, —, —, —.

LEFTY LOUIE — Grenn 14218

Choreographers: Al and Carmen Coutu

Comment: A re-do of a popular dance of a few years ago. It is not easy level. Music is with big band.

INTRODUCTION

OPEN facing LOD wait five quick notes

PART A

- 1-4 Fwd, 2, 3, Heel In; Fwd, 2, 3, Heel to face WALL in BUTTERFLY; Side, Behind, Fwd LOD/Close, L Turn ending Back to Back; Side, Behind, Fwd LOD/Close, R Turn end CLOSED M face WALL; 5-8 Turn Two-Step,, Turn Two-Step end facing

LOD,, (Twirl) Fwd, 2, 3, ¼ R Turn face WALL in CLOSED; Side, XIF, —, Side/XIF, —; Side, Behind, Side, Thru to OPEN facing LOD;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end in SEMI-CLOSED;

PART B

- 1-4 Fwd, 2, 3, Swing; Back/Close, Back, Back, Back; Apart, Behind, L Turn/2, 3 M face WALL; Together, 2, 3, Touch to CLOSED; 5-8 Side/XIF, Side/XIF, Side, Close; XIB, Step/Step, XIB, Step/Step end facing LOD in SEMI-CLOSED; Dip, —, Recov to CLOSED M face WALL, —; Turn Two-Step, Turn Two-Step end facing LOD in SEMI-CLOSED;

9-12 Repeat action meas 1-4 Part B;

13-16 Repeat action meas 5-8 Part B;

PART C

- 1-4 Fwd, Manuv to CLOSED, Pivot, 2 end CONTRA-BANJO M facing LOD; Fwd/Lock, Fwd/Lock, Fwd, 2 to SEMI-CLOSED facing LOD; (Roll Across) Fwd, 2, 3, 4 end in LEFT-OPEN; Change Sides, 2/3, 4/5, Face WALL Lead hands joined; 5-8 Kick, Step/Step, Kick, Step/Step; Rock Apart, Together, Change Sides, 2 M face COH; Stamp, —, Step/Step, —; Apart, Together, Change Sides, Fwd LOD to SEMI-CLOSED;

9-12 Repeat action meas 1-4 Part C;

13-16 Repeat action meas 5-8 Part C except to end in OPEN;

SEQUENCE: A — B — C — A (First eight meas) end Lead hands joined M face WALL plus Ending.

Ending:

- 1-4 Side/XIF, Side/XIF, Side, Close; XIB, Step/Step, XIB, Step/Step end facing LOD in SEMI-CLOSED; Dip, —, Recov to CLOSED M face WALL, —; Together, Change Sides catching inside hands, Side, Ack.

CHARADE "75" MCA (Grenn) — 31589

Choreographers: Bill and Ruth Winkler

Comment: A busy two-step with very good music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

- 1-4 Side, Close, Cross, —; Side, Close, Cross end in BANJO M facing LOD, —; Fwd, Close, Back, —; Back/L Turn, Side, Fwd M facing RLOD in CLOSED, —; 5-8 Side, Close, Cross, —; Side, Close, Cross end in BANJO M facing RLOD; Fwd, Close, Back, —; Back/L Turn, Side, Thru M face WALL in CLOSED, —; 9-12 Side, Close, Fwd, —; Side, —, Thru, —; Side, Close, Back, —; Side, —, Thru, —; 13-16 Turn Two-Step; Turn Two-Step; ¾ Pivot, —, 2 M face LOD, —; (Twirl) Walk Fwd, —, 2 end in CLOSED, —;

PART B

- 1-4 Side, Close, Side to OPEN facing LOD. —; Fwd/Turn, —, Recov to BUTTERFLY M face WALL. —; Side, Close, Side to face RLOD in LEFT-OPEN. —; Fwd/Turn to Back to Back, —, Turn M WALL in BUTTERFLY. —;
- 5-8 Side, Close, Side, Close; Side, —, Thru to CLOSED. —; Pivot, —, 2 M face LOD. —; (Twirl) Walk Fwd, —, 2 end in BUTTERFLY M face LOD. —;
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in CLOSED M facing LOD;

PART C

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd to BANJO M facing LOD. —, Fwd/Check, —; (Fishtail) Behind, Side, Fwd, Lock;
- 5-8 Walk, —, 2 to CLOSED. —; ¼ L Turn, Side, Back, —; ¼ L Turn M facing RLOD, Side, Fwd, —; ¼ L Turn M face WALL, Side, Back, —;
- 9-12 Rock Side, Recov, Thru, —; Side, Behind, Side, Thru; Pivot, —, 2 end M face LOD. —; (Twirl) Fwd, —, 2 end CLOSED M face LOD, —;

SEQUENCE: A — B — A — C — A plus Ending.

Ending:

- 1-5 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; Circle Together Two-Step end in BUTTERFLY M face WALL; —, —, Apart, Point.

MARIA ELENA CHA CHA — MCA (Grenn) — 31589

Choreographers: Harv and Marge Tetzlaff

Comment: An active and interesting cha cha with the big band sound music.

INTRODUCTION

- 1-4 OPEN-FACING no hands joined Wait; Wait; Lunge Side, Recov, In Place/Cha, Cha; Lunge Side, Recov, In Place/Cha, Cha;

PART A

- 1-4 Fwd, Back, Back/Cha, Cha; Back, Fwd, Fwd/Cha, Cha; Fwd/Turn both face COH. In Place, Fwd/Cha, Cha; Side, Recov, In Place/Cha, Cha;
- 5-8 Side, Recov, In Place/Cha, Cha; Fwd/Turn, In Place, Fwd/Cha, Cha M facing WALL; Fwd, Back, Back/Cha, Cha; Back, Fwd, Fwd/Cha, Cha end in SEMI-CLOSED facing LOD;
- 9-12 Fwd, 2, Fwd/Cha, Cha; Rock Fwd, Recov, Turn face WALL/Cha, Cha; Change Sides, 2, Arnd/Cha, Cha M face COH; Cross, Recov, Face partner/Cha, Cha end facing RLOD M on outside in SEMI-CLOSED;
- 13-16 Fwd, 2, Fwd/Cha, Cha; Rock Fwd, Recov, Face COH /Cha, Cha; Change Sides, 2, Arnd/Cha, Cha end facing LOD no hands joined; Cross, Recov, Face partner/Cha, Cha;
- 17-20 Repeat action meas 1-4 Part A;
- 21-24 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;

PART B

- 1-4 Fwd, 2, Fwd/Lock, Fwd; Fwd, 2, Fwd/Lock, Fwd; Side, Tap, Side, Tap; Step, Point, —, Step;
- 5-10 Side, Close, Fwd/Cha, Cha; Side, Close, Back/Cha, Cha; Cross Over, 2, Fwd/Cha, Cha; Cross Back, 2, Fwd/Cha, Cha; Circle Away, 2, Fwd/Cha, Cha; Together, 2, Fwd/Cha, Cha end facing Partner and WALL no hands joined;

PART C

- 1-4 Lunge Side, Recov, Roll RLOD/Cha, Cha; Lunge Side, Recov, Turn face LOD/Cha, Cha; Point, —, In Place/Cha, Cha; Change Sides, 2, Face COH and Partner/Cha, Cha;
- 5-8 Traveling RLOD repeat action meas 1-4 Part C;
- 9-12 Side, Behind, Side/Cha, Cha; Rock/Turn, In Place, Cha, Cha; R Turn, 2, Face WALL/Cha, Cha; Rock Back. Recov, In Place/Cha, Cha;
- 13-16 Repeat action meas 9-12 Part C;
- 17-20 Repeat action meas 1-4 Part C;
- 21-24 Repeat action meas 5-8 Part C end OPEN facing LOD;
- Repeat action meas 1-10 Part B end BUTTERFLY M facing WALL;

SEQUENCE: A — B — C — B plus Ending.

Ending:

- 1-4 Side, Behind, Pivot Back to Back, —; Side, Behind, Pivot to face LOD in OPEN. —; Cut, Back, Cut, Brush; Cut, Back, Cut, Brush end in BUTTERFLY M face WALL;
- 5-7 (Wrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch in OPEN; Step Apart, —, Point, —.

LOOKING AHEAD

As we reach the final issue of the Workshop for 1975 we are well into the planning for '76. During this time we have come up with a number of ideas of particular value to the round dancer, the round dance teacher and the caller.

We would like your thoughts and suggestions relative to the type of dances we run here in the center section of the Workshop each month. You realize, of course, that not all of the new rounds are published here, but most that appear on round dance (square dance) labels are included as space allows.

During the coming year we'll be putting the spotlight on the older, traditional rounds in the Workshop as well as the Roundancer Module and the Bicentennial section (see this month's article). If you have thoughts that will be of help to us in any of these categories please feel free to share them with us. Who knows, you may come up with an idea that others have been searching for.

COASTING ALONG

By Gene Pearson, Groves, Texas

Heads spin the top, boys run
Wheel and deal, pass thru
Swing thru, boys trade
Spin the top, triple trade
Curlique, coordinate
Bend the line, square thru
Boys run, coordinate
Wheel and deal, star thru
Right and left thru
Cross trail to corner
Left allemande

Gene Pearson, Groves, Texas authored these two dances.

Heads square thru
Right and left thru
Rollaway half sashay, spin the top
Triple trade, curlique
Coordinate, couples circulate
Wheel and deal, left allemande

Heads square thru, swing thru
Boys run, couples circulate
Bend the line, curlique
Coordinate, bend the line
Right and left thru
Flutter wheel, star thru
Pass thru, left allemande

WOULD YOU BELIEVE

By Jim Davis, Seattle, Washington

Heads curlique, walk and dodge
Circle four, heads break to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Back out, circle eight
(Two boys, two girls together)
Four men to the center
Do sa do to an ocean wave
Recycle, half square thru
Star thru, bend the line
Right and left thru
Cross trail to the corner
Allemande left

CONTRA CORNER

LADY OF THE LAKE

Traditional

Formation: 1-3-5-etc., active and crossed over
— — — —, With the one below balance and swing
— — — —, — — — —
— — — —, Active couples balance and swing
— — — —, — — — —
— — — —, Active couples down the center
— — — —, — — — — Back
— — Cast off, — — ladies chain
— — — —, — — Chain back

DIAMOND CIRCULATE

By Ed Fraidenburg, Midland, Michigan

Heads square thru four hands while
Sides half sashay, swing thru
Centers run and
New centers cast off three quarters
Diamond circulate
Outside four circulate three places
While those in the wave swing thru
Girls run, men cast off three quarters
Diamond circulate (in the middle)
Girls cast off three quarters
Wheel and deal, sweep a quarter
Outside girls turn back, all pass thru
Wheel and deal, girls pass thru
Left allemande

From Dudley, Australia and Brian Hotchkies come these three figures.

Heads flutter wheel, curlique
Walk and dodge
Left allemande

Head ladies chain then
Rollaway a half sashay
Join hands circle eight
Girls to the middle and back
Slide thru, walk and dodge
Swing partner, promenade

Heads curlique
Walk and dodge
Swing thru, turn thru
Left allemande

SINGING CALL*

MY KIND OF GIRL

By Billy Lewis, Barry, Texas

Record: Kalox #1178, Flip Instrumental with Billy Lewis

OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters then
Rollaway and circle left my friend
Allemande left the corner at home do sa do
Allemande left then weave the ring you know
She's got long blonde hair and big blue eyes
Do sa do then promenade for me
I'd walk a mile just to see her smile
Cause she's my kind of girl
FIGURE

Head ladies chain you turn your Jane
Square thru and to the corner you go
Do sa do and then swing thru
Girls circulate boys trade you do
Boys run right couples trade and then
Wheel and deal and swing the corner friend
Promenade she's got rosy cheeks
And teeth like pearls
You know she's my kind of girl

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending

DANCING THE BASICS

Continuing with the series of drills using movements that fall within the 75 Basics, we present additional material by Jeanne Moody of Salinas, California. This month the basics run from #51 Allemande Thar to #67 Cloverleaf. We hope callers are finding these drills useful.

(53)

Allemande left and what do you do
Right to your own and turn back two
Go left go right
Now go forward three left right left
And hang on tight, allemande thar
In the middle of the night
Slip the clutch, pass one
Left allemande

(51)

Allemande left and what'll it be
Right to your own turn back three
Go left, go right, go left
Now go forward two right and left
Pull by, turn thru
Left allemande

(53)

Allemande left the corner
Men star right go once around
Turn the partner left, turn corner right
Wrong way thar in middle of the night
Throw in the clutch and put her in low
Once around the ring you go
Same girl box the gnat
Girls star left in the middle like that
To the original partner do sa do
Girls star left round you go
Turn the partner right, turn corner left
Boys star right in middle of the set
Turn your partner left, corner right
Partner left do paso
Corner right, partner left
Hang on tight
Allemande thar in middle of the night
Slip the clutch, left allemande

(67)

Sides promenade halfway round
Lead right circle to a line
Square thru, centers do sa do to wave
Ends cloverleaf, centers swing thru
Spin the top, pass thru
Slide thru, cross trail
Left allemande

(60)

Head ladies chain to the right
Head gents with corner Sue, box the gnat
Square your sets like that
Girls up to the middle and back
Square thru, do sa do with the boys
Swing thru, spin the top
Girls across the middle swing thru
Spin the top, all pass thru
Left allemande

WALK AND DODGE

By Brian Hotchkies, Dudley, Australia

Heads right and left thru
Pass thru, girls turn back
Walk and dodge
Separate around one
Into the middle box the gnat
Swing thru, box the gnat
Square thru three quarters
Left allemande

Try these two by Trent Keith, Memphis, Tennessee

(66)

Heads star thru
Double pass thru
Cloverleaf, double pass thru
Trailing couple California twirl
Trade by, left allemande

(63)

Heads star thru, pass thru
Circle to a line
Pass thru, wheel and deal
Double pass thru
Trailing couple California twirl
Trade by, left allemande

SINGING CALL

LIMEHOUSE BLUES

By Lee Schmidt, Ontario, California

Record: Hi-Hat #450, Flip Instrumental with Lee Schmidt

OPENER, MIDDLE BREAK, ENDING

All four ladies chain across
Across the ring you go
Join hands circle left
Around the ring you know
Ladies center men sashay
Circle left and then
Ladies center men sashay
Circle left again left allemande
Go right and left grand
When you meet do a do sa do
And promenade the land
Walk her on down she's the coolest around
Dancing the limehouse blues
FIGURE:

Heads promenade halfway around you go
Into the middle do a curlique
Boys run right you know
Square thru three quarters trade by and then
Do sa do that corner back to back swing thru
Boys trade turn thru and go left allemande
New corner promenade you know
Walk her around well
She's Bourbon street bound
Dancing the limehouse blues

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

These two dances are by Gene Pearson, Groves, Texas.

Heads half square thru
Half square thru the outside two
Bend the line, slide thru
Swing thru, boys cross fold
Single circle to a wave
Girls trade, girls run
Tag the line right, wheel and deal
Square thru three quarters
Trade by, swing thru
Boys trade, turn thru
Trade by, swing thru
Girls trade, turn thru
Trade by, right and left thru
Allemande left

Heads lead right, circle to a line
Line of four pass thru, men fold
Curlique, swing thru
Girls trade, girls run
Tag the line right
Bend the line, left allemande

FLIPPER UPPER

By Tom Hightower, Sacramento

Heads square thru four hands
Do sa do to ocean wave
Flip back, walk and dodge
Boys run, ocean wave
Flip back, walk and dodge
Girls fold, curlique
Ocean wave, girls run
Left allemande

Here are a couple by Fred Bailey, Rush City, Minnesota.

Two and four lead right
Veer left to a two-faced line
Boys run, swing thru
Girls turn back, couples circulate
Boys run, spin chain thru
Boys circulate double, curlique
Walk and dodge, partner trade
Flutter wheel and sweep a quarter
Pass thru, trade by
*Left allemande

or

*Step to a wave, recycle
Flutter wheel, allemande left

Two and four lead right
Swing thru, spin chain thru
Boys circulate, scoot back
Boys run, couples circulate
Wheel and deal, slide thru
Curlique, coordinate
Couples circulate, wheel and deal
Pass thru, trade by
Left allemande

IMPORTANT

All these 50 dances plus 1,126 others make up the 1,176 dances you'll find in the 1976 Yearbook. Get your copy now!

ELGIN

By Tom Hightower, Sacramento, California

Sides pass thru, separate round one
Line of four pass thru
Wheel and deal
Double pass thru and zoom
Centers in, cast off three quarters
Line of four all pass thru and
One quarter turn right
Transfer the column
Swing thru, boys trade
Boys run, wheel and deal
Left allemande

OVAL

By Gene McCullough, Oxon Hill, Maryland

Sides slide thru and
Step to left hand wave
Centers cast by right three quarters
Ends move up one position and
Swing by left just half
Do a left turn thru and
Separate go around one
Come into the middle, curlique
Scoot back and the boys run
Curlique, walk and dodge to an
Allemande left

SINGING CALL*

SALLY G

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2010, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Somewhere to the south of New York City
Lies the friendly state of Tennessee
Down in Nashville town I met a pretty
Who made a pretty big fool out of me
Circle left they call her Sally Sally G
Why do you want to do those things
Promenade you see cause you're my Sally Sally G
You made a lonely person out of me Sally G

FIGURE:

Now the head two couples promenade
Three quarters oh two and four you do
The right and left thru swing thru and
When you're thru you turn thru left allemande
Then weave around that ring
They call her Sally Sally G you do sa do
Then swing your corner promenade you see
Cause you're my Sally Sally G

You made a lonely person out of me Sally G

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

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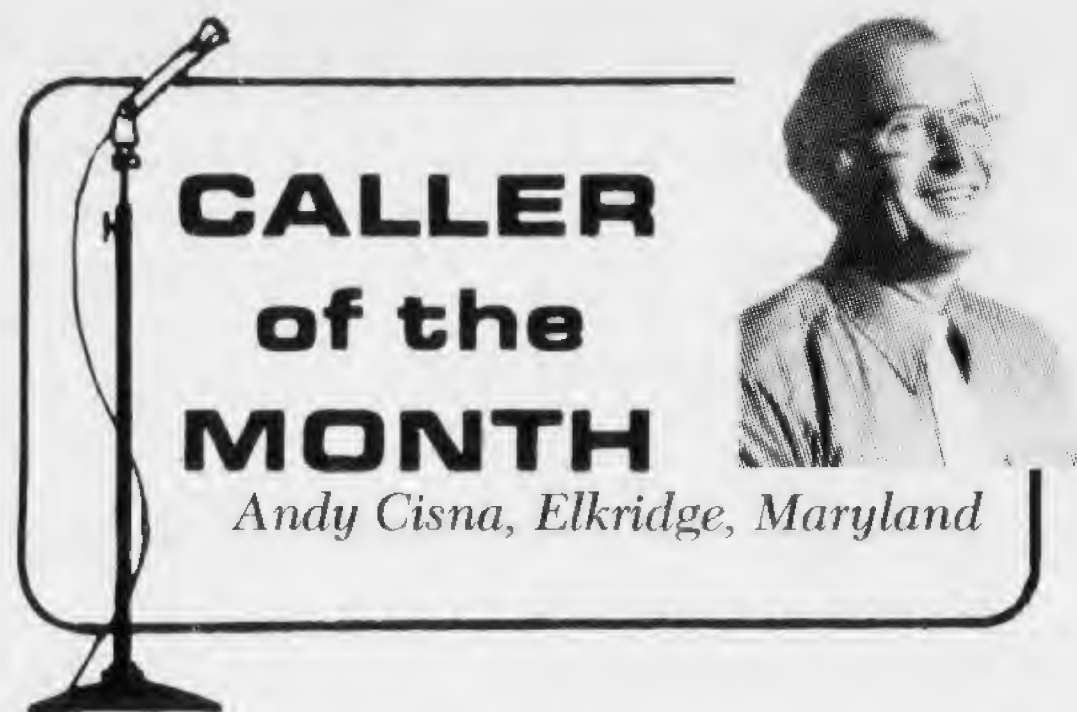
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Andy Cisna, Elkridge, Maryland

A PROGRESSIVE and dynamic personality, Andy Cisna is one of the up and coming callers in the East. Andy and his wife, June, began taking square dance lessons with the Tom Thumbs in 1969. After graduation, Andy's interest in determining how the caller "made it all work out right" led him to Mac Parker's school.

Following completion of the course in calling Andy, with six couples and some "angels," began teaching his first class. This was the nucleus of Andy's new club, the Ridge Runners. When the Tom Thumbs' caller moved away, Andy began calling for his home club. As caller and class instructor for two clubs, Andy, with June's help, really began spreading his contagious love of square dancing.

His desire for additional knowledge and involvement took him twice to the Brundage/Johnston Callers' School.

As an active dancer, Andy equates with both caller and dancer. Recognizing the need for a group on whom he could "try" new material and continue to improve his own technique without "overcalling" for his regular clubs, he formed an advanced group called the Top Cats.



Bob Wickers

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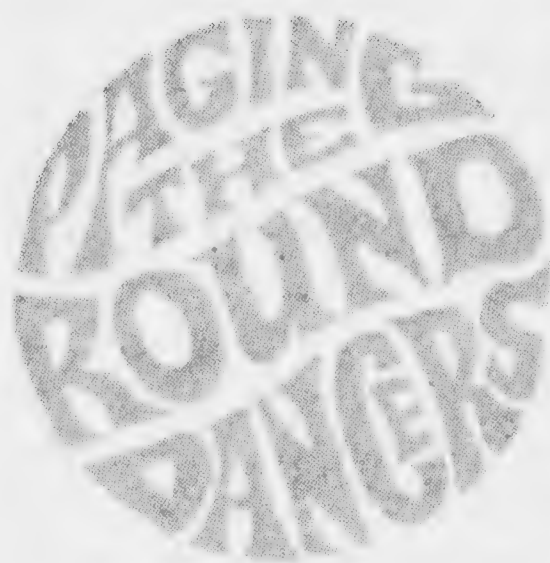


Ernie Kinney

Music By The Del Kacher Band

Andy is one of the callers for the Gypsy Twirlers club, conducts summer workshops, and as time permits, calls one-nighters for church and social organizations. Andy would like to become more involved with the teens and envisions a club for "Golden Years Members" where relaxing singing calls would be featured.

Andy and June Cisna truly live the motto: "Square dancing is friendship set to music."



Chet and Barbara Smith — Boylston, Mass.

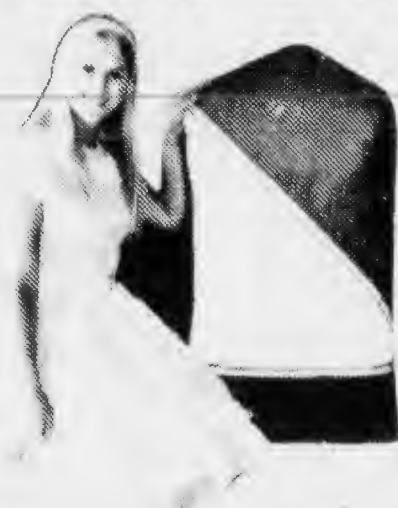
SQUARE AND ROUND DANCERS for 35 years! That's the track record of Chet and Barbara Smith of Boylston, Mass. In 1940 they attended

couples clubs and weekly Grange dances and soon joined several quadrille clubs. Classes were nonexistent, and scarcely needed, but the Smiths became interested in the how, the why, the background and history of square dancing. In reading every book they could find on the subject they inadvertently laid an excellent foundation for later teaching.

The Smiths' first teaching experience was with a group of Boy and Girl Scouts. In 1954 they were asked by friends to help them in practicing the new rounds and the Merri-Round Club was organized with a membership of 25 couples. The group has now grown to 40 couples and several of the original membership still dance with the group — 21 years later.

About this time Chet and Barbara decided that the dairy business was not for them and looked around for ways to put their New England style dairy barn to good use. With the help and encouragement of the Merri-Rounds they "raised the roof," floated the floor, and Bay Path Barn was opened for square dancing in June, 1955. The name refers to the old road called the "Bay Path" in use as early as 1630, which traveled westward

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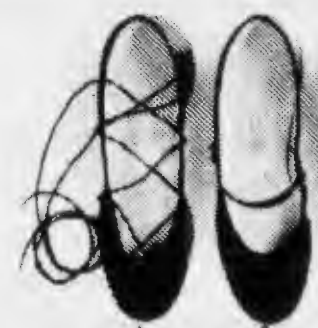
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from Boston and Salem. The road can still be traced through their fields and woods, and together with their home (built about 1730), is considered by the town of Boylston as part of the town's historical heritage.

The first square and round dance classes were started that same summer of 1955. Chet and Barbara feel very decidedly that if round dancing is included as an integral part of each square dance class the benefit both to the dancer and the entire movement is tremendous and so they follow each square dance class with a round dance class the next year.

Both Chet and Barbara grew up in Boylston and after some years away at college and work returned to their home town, married in 1939 and took over Chet's father's and grandfather's farm. Although their year round program keeps them pretty much at home, they do have a history of participation in conventions, festivals and weekends, including their own annual square dance weekends which were conducted for ten years until heart surgery forced Chet to curtail some of his activities.

(LETTERS, continued from page 3)

asks for more money than a club can actually afford. A good rule for a starting club would be 50¢ per person per dance night. If a club has two squares of dancers the caller should be paid \$8.00 per dance night. Club dues should be \$5.00 per couple per month. \$4.00 would be paid toward a caller's monthly salary and \$1.00 would go to the club treasury. Using this rule, a caller who wants more money should be expected to start another class and increase his monthly salary upon graduation. Each and every time I have seen this method applied it has worked. We must all remember that dancers can always dance

without a caller, but a caller cannot always call without dancers.

Bob Rollins
Jacksonville, North Carolina

Dear Editor:

On behalf of all the New Zealand dancers who were members of the North American Dance Tour "Adventure '75," may we express our sincere thanks to all dancers and callers who arranged special dances for us. We had an absolutely wonderful time and enjoyed meeting old friends and making new ones. We look forward to seeing you again on our next tour.

Art and Blanche Shepherd
Christchurch, New Zealand

Dear Editor:

After 16 years of calling I have decided to retire. Marcy and I thoroughly enjoyed square and round dancing for quite some time prior to my calling career and now we are looking forward to being "just dancers" again. During this 16-year period we have traveled considerably, including two trips to Fontana, North Carolina. The late Chuck Raley, his wife Jessie, Red and Elsie Thayer and Marcy and

I chartered a plane for these trips and took approximately 110 dancers with us for what were probably the best vacations ever. Also I had the pleasure of writing and recording some 55 singing calls on MacGregor, Windsor and Triangle labels. Most of all we are thankful for the many friends and acquaintances we have made over the years and will now be joining you on the dance floor. I would like to say "Thanks" to all of the clubs, dancers and callers who have contributed to making my career so enjoyable and a special thanks to the late Chuck Raley, Vera Baerg, George Elliott and Ray Orme for giving inspiration and aid in launching my career.

Bill Ball
Van Nuys, California

Dear Editor:

Just returned from a long trip across country to Illinois from California and back and had to ask why we are keeping square dancing such a secret. We could not find a square dance in any of the large tourist areas. Information booths had no names or numbers. When you pull into a motel after 6 p.m. it's too late to call local officers. When we returned home



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your August issue with the Directory in it was waiting for us. Oh, how we wish we had had it a month before! Wish you would publish it a month earlier. All of us are missing a bet when we do not leave a name and number with motels, etc. on the main highways, at airports and other large tourist attractions.

Andy and Mary Casey
 29 Palms, California

Dear Editor:

In the September issue of SQUARE DANCING you appeared to be concerned if readers had noted that the key range listings were omitted in the record reviews. I noted the absence. Each month when I receive my copy I look for two things — the Current Best Seller List and On the Record. I check your rating of each singing call. If the record has basically a good tune with an interesting patter I know I can handle it, that is, with the key and range listed. I feel this method has saved me a bit of money since I wouldn't be buying a record only to find it was in the wrong key for me. I'm not a caller who needs to be first with a singing call or figure. I shop around. So, the key and range listing was an important tool which I relied on.

Jerry Coleman
 Mechanicsville, Virginia

We have been delighted with the number of responses to the resumption of listing the keys and range on the singing calls. Thanks to Margaret Neumann, who carefully checks each new release, we are able to pass this information along to those of the callers who depend on this assist.—Editor

Dear Editor:

Some of our club members (Wanganui Swinging Squares) would like to correspond with square dancers in as many countries as possible, and thought you might be able to



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help us. We have members of all ages and feel it would be interesting to exchange club news. If you have a way of making our request known, anyone interested could send letters to me.

Kath Hanning
37 Webb Road
Wanganui, New Zealand

Dear Editor:

Speaking from a caller's standpoint, I am very glad to see the key and range listings back in the record analysis report. As far as I am concerned, and I know many other callers

feel the same, this is one of the most important features of your magazine.

Duane Rodgers
Park Forest, Illinois

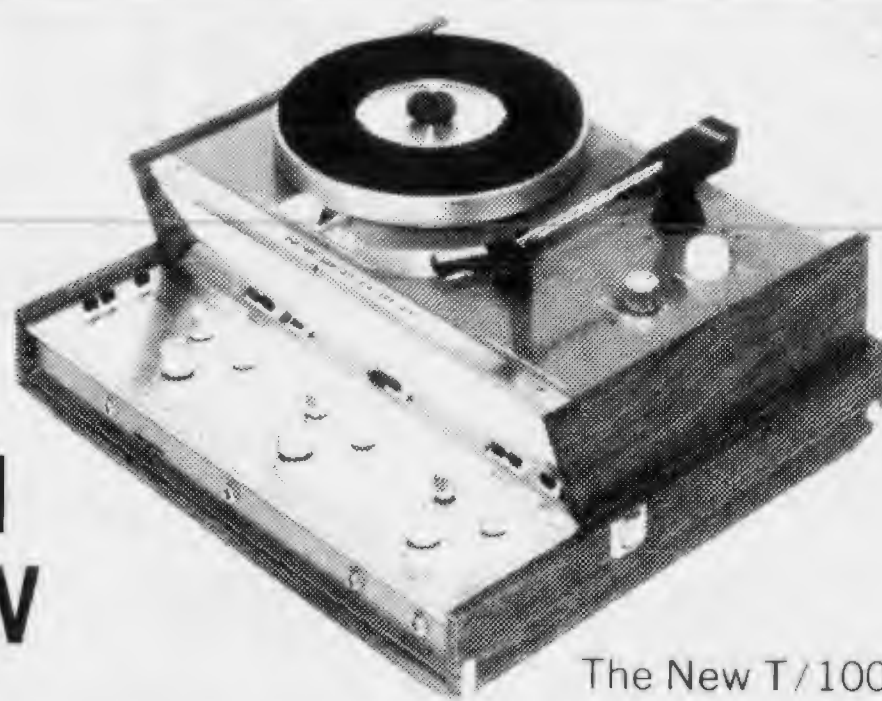
Dear Editor:

Starting a new class shortly and, since we just lost our caller and cannot find another one in Korea, decided to use your records. A couple of us more "experienced" square dancers will attempt to teach the class. The club is going strong, having just graduated a class of 39 dancers — 23 Koreans and 16 Americans — in



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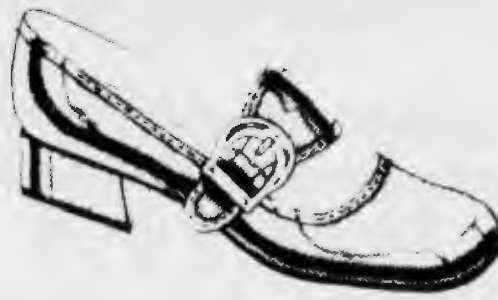
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June. We even have a mini Promenaders going with the pre-teen dependent children.

Frank Robinson

APO San Francisco, California

Dear Editor:

I am pleased to report the enthusiastic acceptance by both caller and dancer alike, of the CALLERLAB quarterly selection of movements. All are interested and all are following through. Proof of this came just last weekend at the 17th Annual Oregon State Square Dance Festival where CALLERLAB

selections were called to a floor of 600 squares and better than 85% of them whipped through them as easy as right and left thru. I think that says something about the impact that CALLERLAB is making on the square dance world!

Ivan Midlam, Eugene, Oregon

Dear Editor:

For over a year we have tried to get the record "Continental Goodnight" for one of our round dancing couples but have been told that it is no longer issued. We wonder if any

—BETTINA—

SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

The torch of leadership will pass, but prayerfully—to even stronger hands to hold it high so countless others, too, will become a part of the true America that made us a great, altruistic country!

Bill and Pete Bettina

2110 N. W. Miami Court

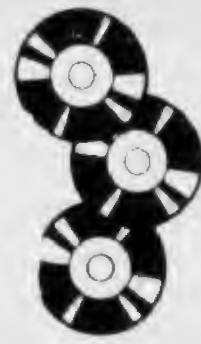
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of the readers of SQUARE DANCING have a record they would care to sell to us or if they could tell us where we might secure one.

Norman Beutel, 212 Mission Rd.
Sault Ste. Marie, Michigan 49783

Dear Editor:

... I have traveled extensively while serving 27 years in the U.S. Army and do not believe I have met a more devoted couple to their hobby than James and Celeste Welch of Tyler, Texas. They are now trying to create interest in new, would-be dancers for this fall and

winter classes. Since I have known them they have traveled to many different states to attend dances. They have made festivals, conventions and resorts. They were charter members and first presidents of the East Texas Square and Round Dance Association. They tell me it is one hobby you can feel good about and they have a son and daughter-in-law who are square dancers... Just had to write and let you know that there were some good people working for square dancing in East Texas.

James Faircloth, Tyler, Texas

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SINGING CALLS

ALL AMERICAN GIRL — Red Boot 185

Key: E Flat to E Tempo: 128 Range: HC Sharp LD
Caller: Bob Vinyard

Synopsis: Complete call printed in Workshop.

Comment: Use of Half Tag, Trade and Roll adds to this recording. Some callers may have to work on timing for smooth execution. Nice music and fine calling. Rating: ☆☆

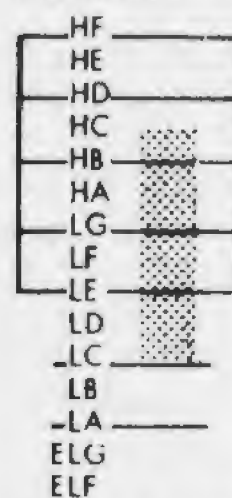
POLLY ANN — Lou Mac 119

Key: D and E Flat Tempo: 128 Range: HC Sharp LB
Caller: Harold Kelley

Synopsis: (Break) Circle left — left allemande corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — curlique — walk and dodge — partner trade — right and left thru — star thru — pass thru — swing corner left allemande — come back promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: A strictly western feel on this recording. Dancer reaction time seems to respond effectively. Key change adds to the tune. Callers will have to be ready for key changes since two are used.

Rating: ☆☆☆ +

NOTHING CAN STOP MY LOVING YOU —

Windsor 5060

Key: C **Tempo: 128** **Range: HC**
Caller: Al Stevens **LC**

Synopsis: (Break) Allemande alamo style — balance — swing thru walking two by two — swing thru — turn thru to corner — left allemande — do sa do — promenade her (Figure) Head two ladies turn thru — back to partner star thru — heads promenade outside halfway — into middle do sa do — pass thru — partner trade — square thru four hands — swing corner — left allemande — promenade.

Comment: Nice figure movement with easy tune to call. Dance could be used for all levels. Callers will have to adapt to so many words used by Al. Music average.

Rating: ☆☆☆

SAN ANTONIO STROLL — Ranch House 202

Key: G **Tempo: 128** **Range: HC**
Caller: Darryl McMillan **LD**

Synopsis: (Break) Heads go grand parade (Figure) Head two couples square thru four hands — make a right hand star — heads star left once around — do sa do corner — curlique — scoot back — boys run — boys fold — swing and promenade.

Comment: A western tune with strong beat on a new label. A figure that will be different to

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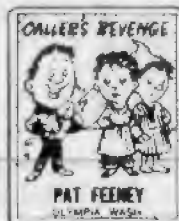
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average singing call. Callers may have to work on the tune. Use of Grand Parade doesn't hurt the dance. Rating: ★★ +

SQUARE DANCING MAN — Bob Cat 102

Key: D and D Flat Tempo: 132 Range: HD
Caller: Larry Letson LB Flat

Synopsis: (Break) Four ladies promenade all the way to home — swing — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle curlique — boys run — swing thru — boys run right — bend the line — right and left thru — swing thru — star thru — trade by — swing corner — promenade.

Comment: A really jumpin' tune that will keep the dancers moving. A nice job on this by Larry of an old tune re-recorded. Recording gives you that "want to dance" feeling. Rating: ★★ +

SALLY G — Blue Star 2010

Key: E Flat Tempo: 128 Range: HC
Caller: Marshall Flippo LC

Synopsis: Complete call printed in Workshop.

Comment: Nice feel on dance with easy movement for all. Flip uses friend to add enjoyment of record. Nothing fancy, just good dancing. Rating: ★★ +

LIMEHOUSE BLUES — Hi-Hat 450

Key: E Flat Tempo: 130 Range: HC
Caller: Lee Schmidt LB Flat

Synopsis: Complete call printed in Workshop.

Comment: Dancers must be on their toes for rhythmic dance movement. Nice recording of an old tune previously released by MacGregor.

Rating: ★★

SOUTHERN LOVING — MacGregor 2177

Key: E Flat, E and F Tempo: 134 Range: HC
Caller: Fred Drouant LB Flat

Synopsis: (Break) Circle left — allemande left — do sa do — four girls promenade all the way — home do sa do — allemande corner — come back promenade (Figure) One and three square thru four hands — do sa do outside two — swing thru



Glenn Walters



Jim Deeter



Bill Volner



Sam Mitchell

TB 129 Misty Moonlight—Called By Glenn Walters
TB 130 Back In The Country—Called By Jim Deeter
TB 131 Big Wheel Movin'—Called By Bill Volner
TB 132 Put Another Log On The Fire—Called By Bill Volner

Thunderbird Albums

T-Bird 1000 Bicentennial By Bill Volner
T-Bird 1100 Remember Me By Sam Mitchell

two by two — boys trade — turn thru — left allemande — weave ring — do sa do own — promenade.

Comment: Music is not recorded at 128 as stated on record. Too fast for good dancing. Recording not up to MacGregor recent releases. Not a dance for smooth operation on the floor. Rating: ★★

BOB CAT RAMBLE — Bob Cat 101

Key: F Tempo: 130 Range: HD
Caller: Bob Augustin LD

Synopsis: (Break) Four ladies promenade once around — home box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two

couples square thru four hands — corner do sa do — swing thru — spin the top — right and left thru — square thru three quarters — corner swing — promenade.

Comment: A new company with a nice pair of releases that callers will probably use because of heavy accented beat. Figure nothing unusual. Very average. Rating: ★★ +

MY KIND OF GIRL — Kalox 1178

Key: A Flat, A & B Flat Tempo: 132 Range: HD
Caller: Billy Lewis LC

Synopsis: Complete call printed in Workshop.

Comment: Nice to hear Billy Lewis again. Nice feel on this recording with up tempo. Callers can "let

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loose" on this with key changes and all.

Rating: ☆☆☆+

MOVIN ON—Ranch House 201

Key: F

Tempo: 132

Range: HC

Caller: Darryl McMillan

LC

Synopsis: (Break) Four ladies chain across — chain home again — allemande left — do sa do own — left allemande — weave ring — do sa do — promenade — swing (Figure) Head couples promenade halfway — down the middle curlique — boys run — square thru three hands — trade by — do sa do — get around corner — swing thru — boys trade — turn thru — left allemande — promenade home.

Comment: Unusual intro with counting of introductory beats. Music has strong beat with steel guitar and use of minor keys. Dancers will need to move on this. Nice call by Darryl. Rating: ☆☆☆

BONANZA—Thunderbird 127

Key: E Flat

Tempo: 128

Range: HC

Caller: Sam Mitchell

LB Flat

Synopsis: (Break) Join hands circle left — allemande left corner — home do sa do — men star left once around — box the gnat — pull her by — corner allemande — come back one do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — meet those two right

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and left thru — turn and dive thru — square thru three hands — swing corner — promenade.

Comment: A new recording of an old MacGregor release. Word metering will be the key to success of callers using this record. A good singing voice will help. Nothing special with choreography.

Rating: ★★ +

IT DO FEEL GOOD—Blue Star 2012

Key: C **Tempo:** 128 **Range:** HD

Caller: Marshall Flippo **LC**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — do sa do corner — swing thru two by two — boys run right — half tag — trade — finish your tag — face to right — wheel and deal — face that two — swing corner lady — left allemande — come back and promenade.

Comment: Fine dance figure. Before calling dancers will probably have to be reminded to finish tag. Normal Blue Star music.

Rating: ★★

MISTY MOONLIGHT—Thunderbird 129

Key: B Flat **Tempo:** 128 **Range:** HC

Caller: Glenn Walters **LB Flat**

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — boys run — tag the line one quarter right — wheel and deal — pass thru — turn back — swing — left allemande — come back promenade.

Comment: Poor introduction for callers to start with. Word metering and phasing needs re-working. Music is adequate.

Rating: ★

EVERYWHERE YOU GO—Jay-Bar-Kay 6012

Key: B Flat **Tempo:** 128 **Range:** HB Flat

Caller: Bill Addison **LA**

Synopsis: (Break) Allemande left alamo style balance up and back — swing thru — go forward two — swing thru again — box the gnat — pull by — left allemande — weave ring — do sa do — promenade (Figure) Head two square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face to right — wheel and deal — box the gnat — pull by — left allemande — come back and swing own — promenade.

Comment: An old favorite that dancers will sing along with caller. Good music, average figure. Use of organ in instrumental helps fill in.

Rating: ★★ +

HOLD ON TO YOUR MAN—Windsor 5059

Key: C **Tempo:** 128 **Range:** HA

Caller: Warren Rowles **LG**

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — left allemande corner — weave ring — meet and do sa do — promenade (Figure) One and three square thru

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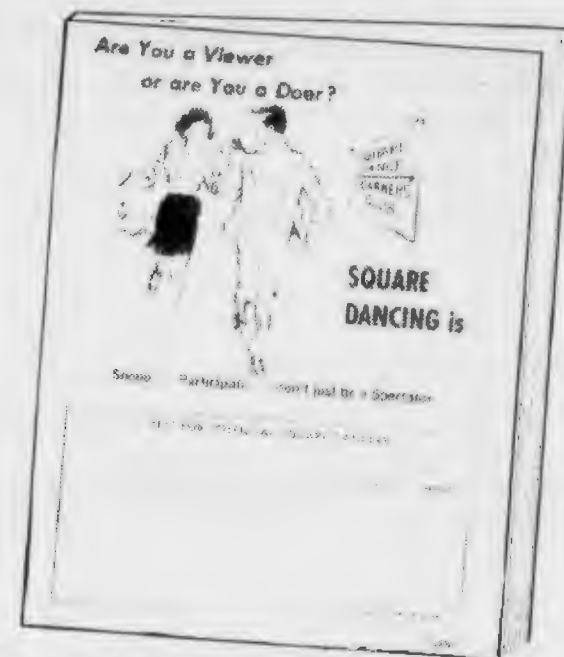
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four hands — meet corner with curlique — walk and dodge — partner trade — right and left thru — pass the ocean — recycle move it round — swing corner — left allemande — do sa do — promenade.

Comment: Use of pass the ocean and recycle assists this recording. Music above average with good banjo. Easy for callers to use. Rating: ☆☆

MOST OF ALL A FRIEND—Scope 588

Key: B Flat **Tempo:** 128 **Range:** HC
Caller: Jeanne Moody **LB Flat**

Synopsis: (Intro) Circle left — four ladies chain three quarters — rollaway — circle left — allemande left corner — weave ring — promenade

(Figure) Heads lead right — circle — make a line — go up and back — star thru — pass thru — trade by — square thru three hands — trade by — right and left thru — square thru three hands — swing corner — promenade.

Comment: Music well recorded. Nothing different on choreography. Tune could be monotonous if caller permits. Not one of Jeanne's best.

Rating: ☆ +

SPANISH FANDANGO—Thunderbird 128

Key: B Flat **Tempo:** 128 **Range:** HA
Caller: Sam Mitchell **LB Flat**

Synopsis: (Break) Four ladies chain three quarters — circle left — four ladies rollaway — circle left



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— down the middle — curlique — boys run —
square thru three quarters — trade by — do sa
do corner — make ocean wave — swing thru —
boys trade — swing corner — promenade her.

Comment: A novelty record that may catch on as
most callers will try their capabilities on this tune.
Average choreography with nice music.

Rating: ★★

WHISTLING PIANO MAN—FTC 32013

Key: G Tempo: 132 Range: HB
Caller: Fred Christopher LA
Synopsis: (Break) Four ladies chain across — rolla-

way — join hands circle left — allemande left —
allemande thar — right and left and star — men
back up in right hand star — slip clutch — left
allemande — left allemande corner again — come
back and promenade (Figure) Head two ladies
chain to right — couples one and three square
thru out in middle — get four hands — right and
left thru with outside two — star thru — pass
thru — partners trade and roll — swing thru two
by two — swing lady there — allemande left new
corner — come back and promenade.

Comment: Very poor reproduction on recording.
The volume is exceptionally low and has been
noted before on FTC label. Dancers seemed
rushed in places. Rating: ★+

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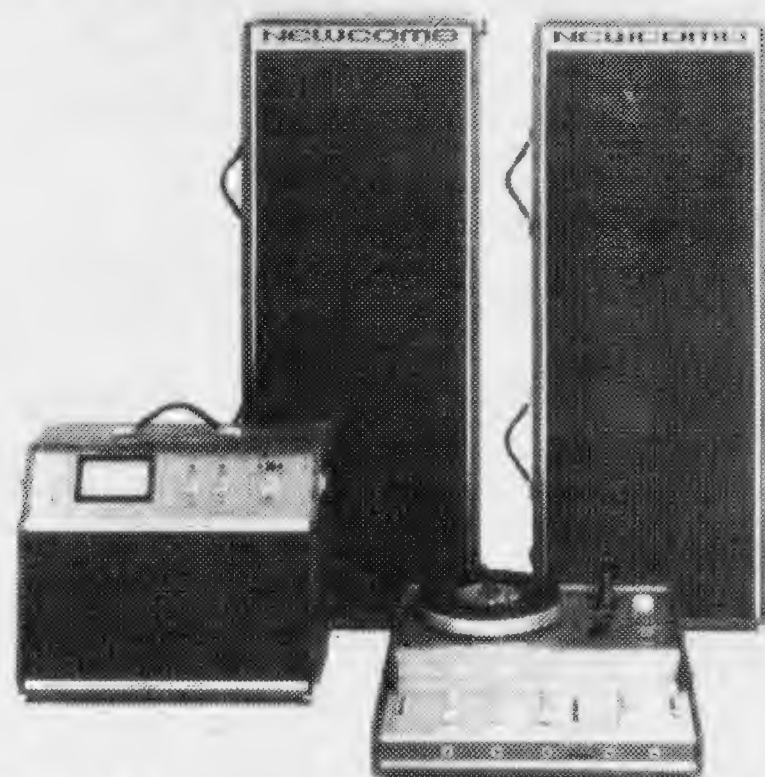
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Hoedown

CHIME BELLS—Top 25316

Key: D Tempo: 124 Range: HB
Caller: Reath Blickenderfer LA

Synopsis: (Break) Four ladies promenade once around — swing at home — join hands circle — allemande left — allemande thar — go forward two — make a star — shoot star full around — pull corner by — left allemande — come back and do sa do — promenade (Figure) Four ladies chain — heads promenade halfway — down middle square thru four hands — with outside two slide thru — go up to middle and back — flutter wheel — reverse the flutter — promenade.

Comment: A nice recording that is a re-issue with relaxed dance figure. If you can yodel it will help

the dancer reaction.

Rating: ☆☆☆ +

JELLY BEAN—Hi-Hat 452

Key: C Tempo: 128 Range: HE
Caller: Ernie Kinney LD

Synopsis: (Break) Join hands circle — swing corner — allemande left new corner — do sa do own — swing corner — join hands circle left — reverse the ring single file — gents reach back with right hand — box the gnat — make right hand star — girls turn back for left allemande — promenade this gal (Figure) Walk around corner — see-saw own — head two couples up and back — turn thru — separate — travel round just one — into middle make a left hand star — one half

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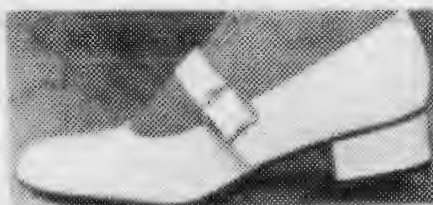
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turn — inside ladies rollaway half sashay — four ladies backtrack — turn 'em left around — promenade.

Comment: A re-issue of J-Bar-L recording of a few years back. Good music. Key may be a little high for average caller. Original figure seems to be used. Rating: ☆☆☆

PATTER

CAROLYN—Square Tunes 163

Key: G

Tempo: 128

Caller: Jack Lasry

Comment: Adequate hoedown music for caller usage. Good banjo picking. Jack uses the Half Tag, Trade and Roll figure in a workshop series. Good use for dance practice. Rating: ☆☆☆

HOEDOWNS

CINDY—Blue Star 2009

Key: A

Tempo: 130

Music: Blue Star Band — Piano, Guitar, Bass, Banjo, Drums

RAGTIME ANNIE—Flip side of Cindy

Key: D

Tempo: 130

Music: Blue Star Band — Piano, Guitar, Bass, Banjo, Drums

Comment: Callers needing strong beat for use in

hoedown can find a good place in their case for these two old standards. These appear to be re-releases to this reviewer. ☆☆☆

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Several months ago we discontinued listing the key and range in the record reviews in the apparently mistaken thought that the majority of callers weren't interested. How wrong we were! We were amazed at the many callers who wrote asking us to please include the information again. We're happy to comply with your requests and offer a special "thank you" to our very good friend, Margaret Neumann, for her assistance.

COUNTRY — Blue Star 2013

Key: A

Tempo: 128

Music: Blue Star Band — Drums, Guitar, Bass, Fiddle

DEVILS DREAM — Flip side to Country

Key: D

Tempo: 132

Music: Blue Star Band — Banjo, Drums, Piano, Bass

Comment: Both hoedowns with strong beat for average caller use. Country is easy to use if caller will not let his call become monotonous. Devils Dream is a re-issue. Rating: ☆☆☆



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SAGE BRUSH — Ranch House 101**Key: G** **Tempo: 128****Music: The Ranch Hands —** Banjo, Guitar, Bass, Drums**RANCH HOUSE RAMBLE —** Flip side to Sage Brush**Key: F** **Tempo: 128****Music: The Ranch Hands —** Banjo, Guitar, Bass, Drums**Comment:** Some use will be made of these hoe-downs by callers. Ranch House Ramble appeals to the reviewer more than Sage Brush. Music above average with nice rhythmic reproduction.

Rating: ☆☆☆

BANJO THUMPIN' — Red Boot 303**Key: F** **Tempo: 128****Music: The Red Boot Sound —** Banjo, Guitar, Bass, Drums**SMOKEY MOUNTAIN BREAKDOWN —** Flip side to Banjo Thumpin'**Key: G** **Tempo: 128****Music: The Red Boot Sound —** Banjo, Bass, Saxophone, Drums, Horn**Comment:** A good pair of hoedowns that will probably find their way into the callers record case. Different feel on both sides.

Rating: ☆☆☆ +

CABBAGE—MacGregor 1101**Key: A** **Tempo: 128****Music: Otto and The Westerners —** Fiddle with supporting instruments.**HOT BRITCHES—**Flip side to Cabbage**Key: G** **Tempo: 128****Music: Otto and the Westerners —** Fiddle, Banjo, Bass, Guitar**Comment:** Seems "Cabbage" has heavy fiddle use with supporting instruments in background. Alternate leads are guitar, fiddle and banjo. Hot Britches not up to average hoedown music now used by callers. Not the best releases by MacGregor.

Rating: ☆

(LADIES ON THE SQUARE,*continued from page 29)*

dance that night, here's a contribution that's quick to do and best of all won't leave you with a kitchen full of soiled utensils afterwards. This comes from a past issue of MICHIGAN SQUARE DANCE NEWS.

Melt 1 cup butter or margarine in a saucepan. Remove from heat and add 3 cups firmly packed brown sugar; blend well. Add 4 eggs, one at a time, beating after each addition. Add 3 cups flour sifted with 4 tsps. baking powder. Add 2 cups chopped nuts. Pour into 2 greased 9x12" pans and bake at 350° approximately 30 minutes. Cool and cut into whatever size squares you need. (For variety add 1 cup of nuts to half the mixture and 1 cup of cocoanut

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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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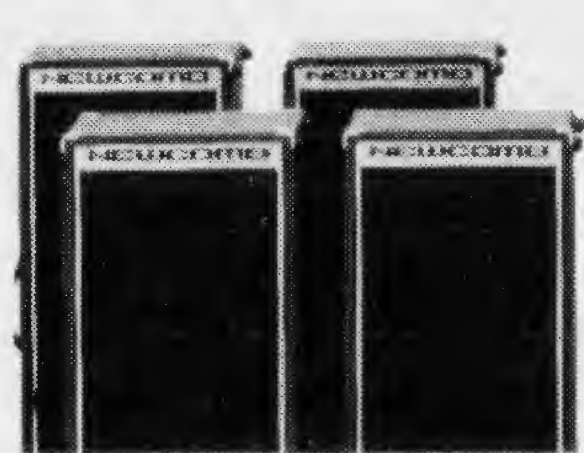
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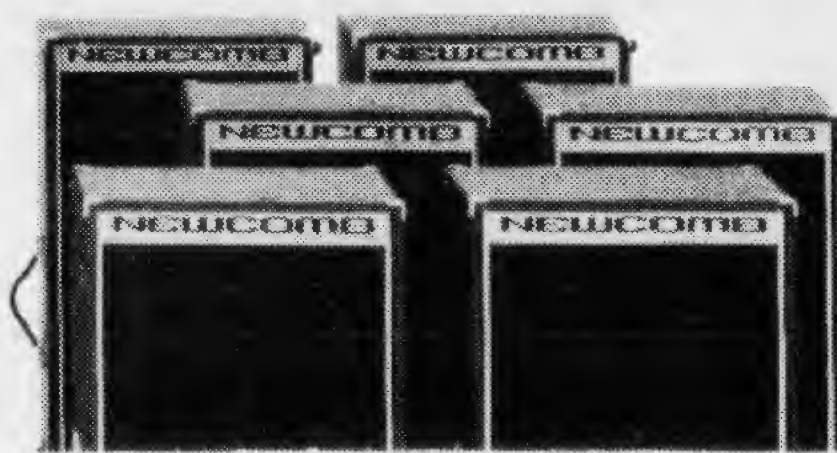
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1/3 cup sugar

1 cup butter

2/3 cup ground blanched almonds

1 2/3 cup flour

1/4 tsp. salt

Mix sugar, butter and almonds together. Sift flour and salt together. Thoroughly work flour mixture into sugar mixture. Chill dough until firm. Roll dough into pencil-thick strips about 1 1/2" in length and shape each into a crescent shape. Place on ungreased cookie sheets in 325° oven about 15 minutes until set but not brown. Cool before removing from sheet. While slightly warm, dip each cookie mixture of 1 1/2 cups confectioners sugar and 1 1/2 tsp. cinnamon.

(NATIONAL CONVENTION,

continued from page 32)

be set up for babysitting of the younger children, ages four through nine, at the "Little Red School House."

Dancing and sightseeing are not the only items on the agenda for the Youth. Rap sessions, panels and a "Parade of States" for Youth only are also planned. The time and place of this parade will be well posted so that adults may watch this colorful spectacular.

So, get your registrations in and make your plans to be in Anaheim in '76. Check your October issue of **SQUARE DANCING** magazine (center section) for your pre-registration forms and we'll see you there!

(WORLD, *continued from page 35)*

who have traveled any long distance to attend one of their dances. And the schooner goes



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from club to club in this manner. The traveling schooner has a wooden case containing the schooner, post cards, copper plates on which dancers are to record their club name, date and total miles the schooner has traveled and instructions. It is now over two years since the group has seen the traveling schooner. Instructions are that the schooner be returned to Shilo COD by the end of February. Anyone knowing of its whereabouts are requested to read the instructions and return the schooner to the club.

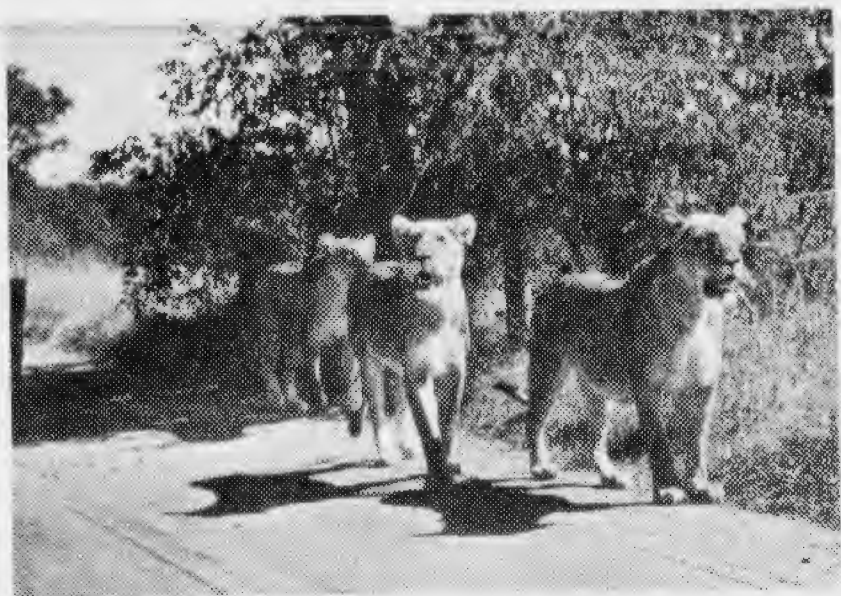
Illinois

Out-of-State guests at the Charter Dance of the Batavia Chapter of Bachelors 'n' Bachelorettes were Gertie Gerber and Jay Metcalf, the International President and Secretary of Bachelors 'n' Bachelorettes from Los Angeles, California. The dance was topped off by a potluck dinner enjoyed by club members and several visiting guests.

Colorado

A good indication that square dancing in the United States is growing was the better-

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than-average crowds attending the dances of the Red Rock Ramblers in Lyons during their 17th summer of Saturday dancing. Folks attended from 57 Colorado towns and 27 states, Germany and Holland. As a special dance, the Red Rock Ramblers sponsored a square dance and open house for the 25th wedding anniversary of the club sponsors, LaVern and LaVerne Johnson.

New York

Ira Ayres was honored on his 87th birthday in September. Ira was responsible for making the change from Eastern to Western style square dancing in New York in the late 50s. A birthday cake and card signed by all the square dancers present was given to Ira at the special affair in New York City.

—Connie Wooll

Guam

The Micronesian Twirlers of Andersen AFB and the Chamorrians of Ordot jointly sponsored a square dance with Bud Garrett from Hawaii calling. The latest (or newest) club on the island is the Chamorrians. This is a club of Guamanian teens with a two-square membership. The club is so new that they were still in class at the time of the co-sponsored dance. Also, the sixth caller has just arrived in Guam. Three years ago there were three clubs and one caller—an indication of a good future program of square dancing on Guam.

Virginia

The Virginia Reelers of Charlottesville will present their 22nd Annual Square Dance Festival April 3, 1976 at Henley Junior High School near Crozet. Featured callers will be Stan Burdick, Carter Ackerman and Billie Gene Evans with Irv and Betty Easterday conducting rounds.

When Bill Harrison was contacted and re-

quested to call square dancing for the Norwegian Midshipmen whose ship, "Christian Raedich," was used in the movie "Windjammer," 47 dancers were rounded up from Bill's clubs in Woodbridge, Virginia, and Marlow Heights, Maryland, and the day was unforgettable. Most of the dancing was just for exhibition, but Bill thought the Midshipmen should also take part and the ship's Captain agreed. The young men caught on very quickly and all said they liked our "folk dance." So once again square dancing has proved itself to be truly international and fun for everyone.

Alabama

Observance of Square Dance Week was proclaimed by Mayor Snow Hinton of Tuscaloosa and designated as a Bicentennial event. The four local square dance clubs were presented a certificate designating September 15-21 as an official event in the 200th birthday celebration. Exhibitions and participation in a local television program by the dancers marked the observance.

NEW YORK DANCERS NOTE!

Anyone belonging to clubs in New York State who are interested in sending letters of petition to State Representatives in regards to having square dancing declared the National Folk Dance may write to Betty Card, R.D. 5, Box 309A, Binghamton, N.Y. 13905. Betty has a complete list of the names and addresses.

IN MEMORIAM

Once again we must report the loss of friends from our world of square and round dancing. We are sure they will all be missed and take this opportunity to join with square dancers in extending our deepest sympathy to their families.

Aubrey "Shorty" Long, Greensboro, North



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Carolina. "Shorty" was a former caller and long time square dancer. He was one of the original members of the Quadrille Club and helped to form the North Carolina State Federation of Square Dancers.

Bob Millican, Sacramento, California. Bob began teaching rounds while stationed in France with the Military. At the time of his passing he was still very active in the profession, conducting classes in the Sacramento area.

Paul Pate, Anderson, South Carolina. Paul was also a caller, having entered the profession in 1950 in Atlanta, Georgia.

SQUARE DANCE DATE BOOK



Dec. 6—Winter Jamboree, Fonde Recreation Center, Houston, Texas

Dec. 11—4th Anniversary S/D, Recreation Center, Chattahoochee, Florida

Dec. 20—Caspar Caper Cutters 15th Annual Holiday Hoedown, Thompson Museum, Miles, Wyoming

Dec. 20—Fiesta Ball, Tempe, Arizona

Dec. 31—New Year's Eve Dance, National Guard Armory, Amarillo, Texas

Dec. 31—New Year's Eve Big Party, Callahan's Irish Acres, Crescent, Iowa

Jan. 15-18—Annual So. Arizona S/R/D Festival, Community Center, Tucson, Arizona

Jan. 16-17—1st Annual S.C. S/D Convention, Francis Marion Hotel, Charleston, South Carolina

Jan. 16-17—Annual Winter Festival, Villa Inn Convention Center, Amarillo, Texas

Jan. 16-18—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana

Jan. 18—KSDA Annual Spring Meeting and Dance, IOOF Recreation Hall, Salina, Kansas

Jan. 23-25—Mini Callers' College Weekend, Sheraton Hotel, French Lick, Indiana

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IN OCTOBER 1973, Mrs. Barbara McMenamin started working with a group of mentally handicapped young people at the Home of Guiding Hands. Sponsored by a parent organization of the local high school district in El Cajon, California, called STARS (Supporters for Trainable Academically Retarded Students), the group meets each Tuesday evening from 7:00-9:00 pm in an air-conditioned,

multi-purpose room of a local Training Center. The club now numbers over six squares of dancers, is an accepted member of the local square dancers' association, and visits local clubs putting on exhibitions under the guidance of its instructor, Mike Woods of San Diego.

About a year after the club had formed, the group was still searching for a name. Mrs. McMenamin felt that whatever name was selected should convey joy and lightheartedness and be totally free of any association with retardation. She wanted to pro-

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mote the fact that this was a group of youthful square dancers and not a group of handicapped individuals. Dozens of names were suggested; none seemed appropriate. One day, while playing with her Raggedy Ann and Andy dolls, Mrs. McMenamin's daughter asked why not use them as a name for the club? Her mother was delighted and took the suggestion back to the group.

"But," she said, "I forgot how literal the mentally retarded can be. One of our dancers said, 'That's OK but we're not ragged and we don't want people to think we are.' So we

compromised," she continued, "and condensed the name to the Anns & Andys."

Shortly afterwards, material was found which featured Raggedy Ann and Andy and aprons and vests were made for the group's exhibition outfits.

Square dancers who might be interested in starting such a group are welcome to use the same name if they would like with Mrs. McMenamin's approval. And she would be happy to offer any suggestions and ideas she has learned. Her address is 3923 El Canto Drive, Spring Valley, California 92077.



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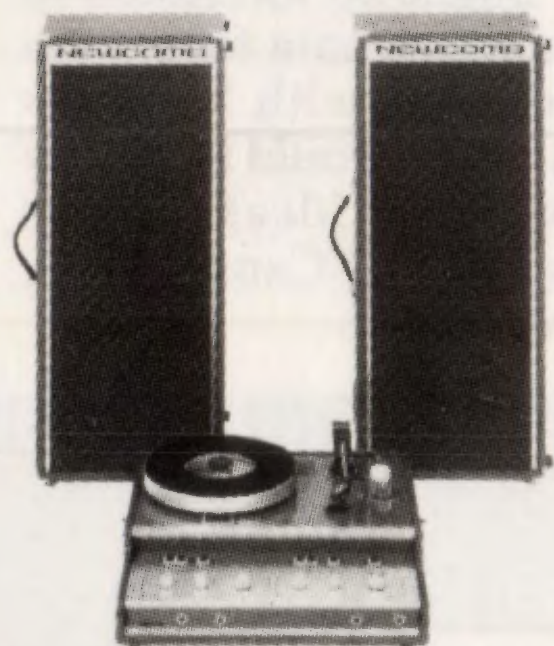
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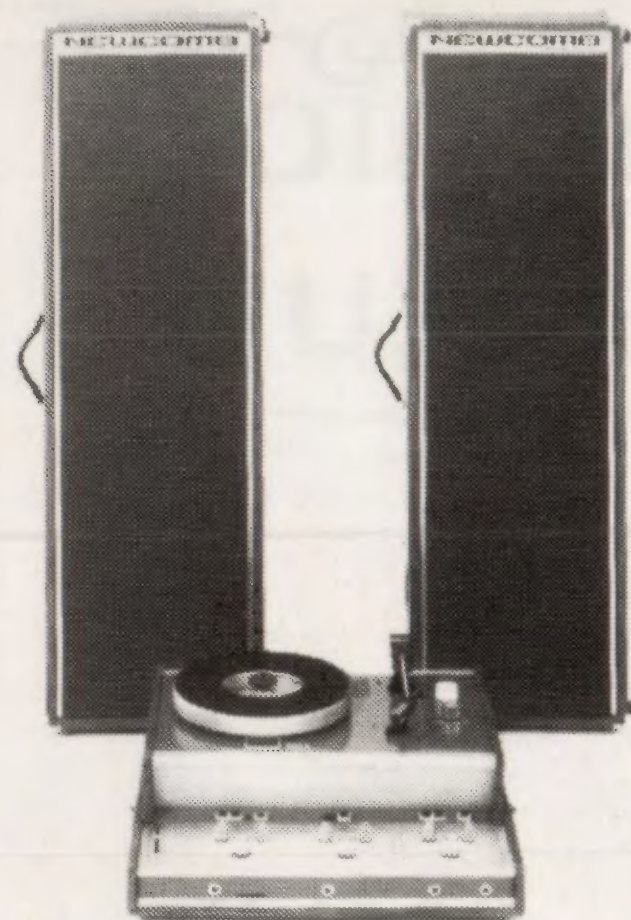
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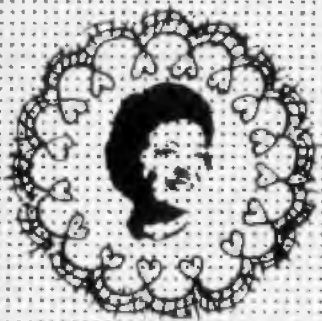
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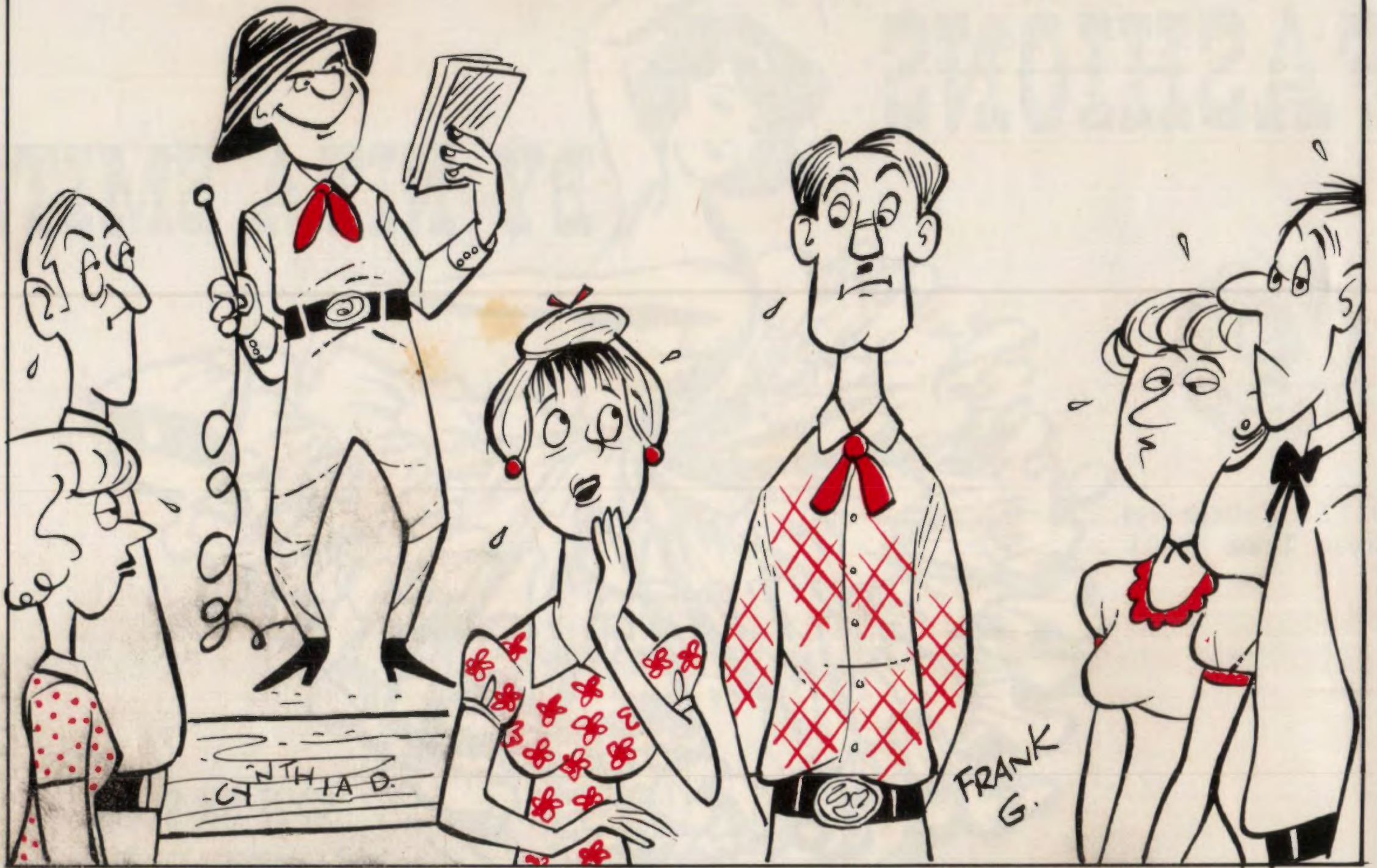
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